AMERICAN FABRICS

Number 49
Spring, 1960

Wear Ban-Lon® fashions. In surah weaves. Marvelously absorbent! (So comfortable, in fact...so smooth and soft, and wrinkle-resistant...you may wind up making them a habit!) What makes them possible? A couple of things. One: Ban-Lon fashions use only the best nylon yarns. And (two) nylon's better than ever. Today, a major share of that better yarn comes from The Chemstrand Corporation.

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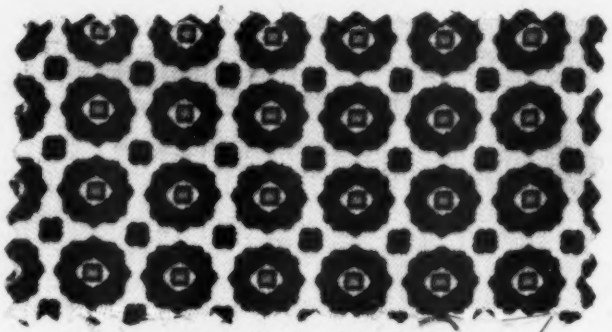
DIRECTIONS

On the following pages American Fabrics presents important fashion directions which mean profitable extra business in the fields of women's and men's apparel and home furnishings. These directional pointers chart a fashion course for the coming seasons.



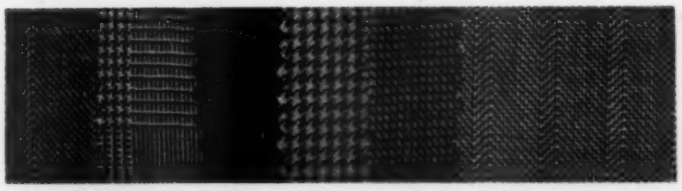
FABRIC BY GOODMAN & THEISE

DIRECTION NUMBER 1: ***A New Hand in Nylon***

We chose this fabric made of the new fiber Antron because, in our opinion, this newly developed DuPont nylon represents a major breakthrough in the field of fashion fibers. The swatch is from the Goodman & Theise collection and it is in a unique category as far as the all-important element of hand is concerned. Note also the three-dimensional quality of the clear print which gives an overall effect that has never before been achieved in nylon. Antron must be watched as an important direction in the coming fabric scheme.

DIRECTION NUMBER 2: ***Batik on the March***

The batik print trend is still fresh and unexploited. It received its initial push only recently. From every indication it will mushroom into one of the best-selling fashion motifs in almost every field of apparel. Seen at fashionable winter resorts, it will undoubtedly begin to move into the volume field. The Batik print has a distinctiveness and originality of character which will catapult it into a sure fashion success.



DIRECTION NUMBER 3: ***Worsted Suitings for Women***

Men's wear worsteds which have been "feminized" (if we may be permitted the phrase) have the immense advantage of unqualified Paris endorsement. This, together with the burgeoning tailored suit trend for both town and country wear, indicates a wider and ever-growing success for such fabrics. Note carefully that the softer surfaces and colors which depart ever-so-slightly from the traditional men's wear shades, are the ones being used. These worsteds are a reaction from the highly exaggerated, hairy, loopy surfaces of several years ago. They are definitely coming.

DIRECTION NUMBER 4:
Silk Stretch Jersey

Silk stretch fabric for pants is on its way to great fashion excitement. Pucci's introduction of this fabric in Italy created a furore of interest among blasé fashion observers. Experiments are going on in this country to produce this type of fabric on a practical merchandisable basis. The photo alongside shows a creation by Madeleine de Rauch and gives an indication of the stunning harlequin effect of this fabric.

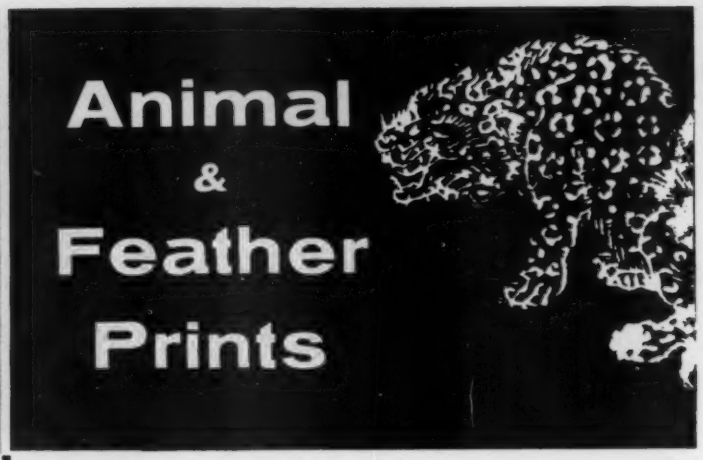
DIRECTION NUMBER 5: ***The Bulky Silk Knit — An Old Favorite with a New Look of Luxury***

For years now, the bulky knit has been an omnipresent favorite (whether in wool, cotton or textured nylon) with all income groups. At the same time, a small group of women discovered silk knits. Now for the first time, bulky knits in silk are appearing in those places which foretell fashion trends. The luxury look and the luxury feel of silk form a sophisticated combination with the earthy appearance of the bulk knits.

DIRECTION NUMBER 6: ***The Sueded Texture***

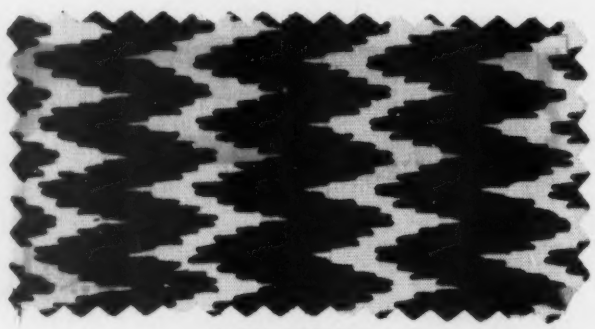
The sueded texture occupies a special niche in sports and casual wear. There is a growing fashion market for fabrics of this type. The velvety touch, coupled with pleasant wearability, make such fabrics eminently desirable. Also contributing to their fashion popularity is the depth of color which can be achieved through the pile construction and the rich tonal highlights imparted by the nap. Example shown is Crompton-Richmond's Veltessa in high-fashion hearth-red shade. Made of rayon and cotton.

FABRIC BY CROMPTON-RICHMOND



DIRECTION NUMBER 7: ***Coming — The Greek Look***

Check your atlas. Point your finger at the area most likely to be next in the fashion spotlight and the chances are your finger will rest on the archipelago of Greece. Already the avant-garde designers have staked out this area for research. The Greek influence will be felt in both fashion silhouette and fabric design. This pure silk Greek-inspired print is a foretaste of the trend in the women's fashion field. By Robaix Fabrics.



FABRIC BY ROBAIX

DIRECTION NUMBER 8: ***The Colors of Greece***

The colors of Greece and countries around the Adriatic were the inspiration behind a series of linen prints designed by Vera for F. Schumacher & Co. These fabrics are aimed at the home furnishings trade and they document the developing interest in Greece as a source of design inspiration. The subject is discussed at length elsewhere in this issue of American Fabrics. Here we point to the warm and brilliant colorings which can be derived from Greece. The swatch shown is in tones of copper. Other colors in the range include bronze-olives, fresco blues, muted reds, warm dulled golds and deep blue-purples.

FABRIC BY F. SCHUMACHER & CO.

Dress by Bruce McIntosh of Howard Greer uses a silk surah zebra stripe print in a bold braying pattern, accented with a red organza rose.

DIRECTION NUMBER 9: ***Fur Animal and Feather Prints***

Fashion can be fickle but the continuing interest in this type of print for women is unabated. Perhaps it is a reaction to our over-civilized lives but well-executed fur animal and feather prints persist. If anything, it is our guess that the next season will see more of them than ever. There are still unexplored possibilities in the leopard, giraffe, zebra, tiger, panther, and in peacock tails, owl feathers, pheasants and partridges, etc.

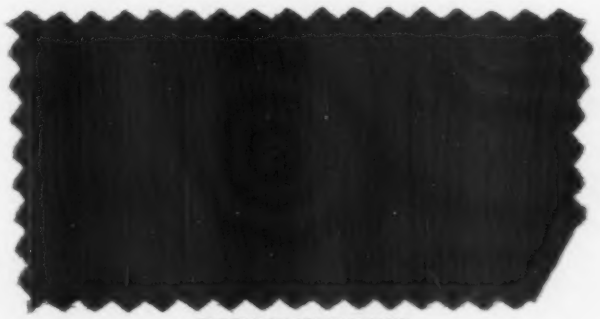
DIRECTION NUMBER 10: *Silk and Worsted Basket Weaves for a Fresh Look in Women's Suits*

The coming popularity of town and country suits make the petit-point-surfaced basket weave a natural. It has an easy casual look coupled with sophistication. Note, too, that it is in the wanted direction of having surface interest without exaggeration. The example shown is a silk and worsted styled by Phillip Vogelman of Onondaga.

FABRIC BY ONONDAGA

DIRECTION NUMBER 11: *Focus on the Surface*

Great interest in surface texture is a feature of the entire fabric picture. The surface of a crinkled crepe is especially intriguing. Because the soft and pleated silhouette is in high favor, this particular version of crepe, together with the whole crepe family in general, should come in for new attention. We have chosen an example especially choice for dresses which strive for controlled fullness. All silk crinkled crepe by Stehli Silks.



FABRIC BY STEHLI SILKS

DIRECTION NUMBER 12: *Warp Prints Remain Important*

The warp print ottoman, a favorite for the past two seasons, continues to be an important fabric fashion. Its luxury hand and great elegance make it especially adaptable to theatre ensembles and to all types of evening and formal wear.

FABRIC BY A. P. SILK CO.

DIRECTION NUMBER 13: *Revival of Art Nouveau*

The Art Nouveau design theme was dominant at the turn of the century and shows every indication of being revived as a strong fashion influence during the coming seasons. The story of its revival by Liberty of London and Fontana of Rome is told elsewhere in this issue and warrants the careful attention of every fashion and home furnishings stylist. Here we show a photograph of a Lanvin Castillo creation which reveals the bold influence of Art Nouveau design.

DIRECTION NUMBER 14: *March of Madras*

Starting with the hand-woven India Madras cotton which reached its peak last season, it was inevitable that this direction would be interpreted in other fabrics besides the original Indian version. In issue No. 47 of American Fabrics we reported the appearance of India Madras in worsteds. Now it makes its appearance in well-styled pure silks which are beautifully adapted to dresses, blouses, neckwear, etc. Wonderful for shirtwaist dresses, the muted colors can help to bring silk into areas and into seasons which have been hitherto untapped. The silk plaid swatched is by Auburn.

FABRIC BY AUBURN

DIRECTION NUMBER 15: *Glitter For Evening Wear*

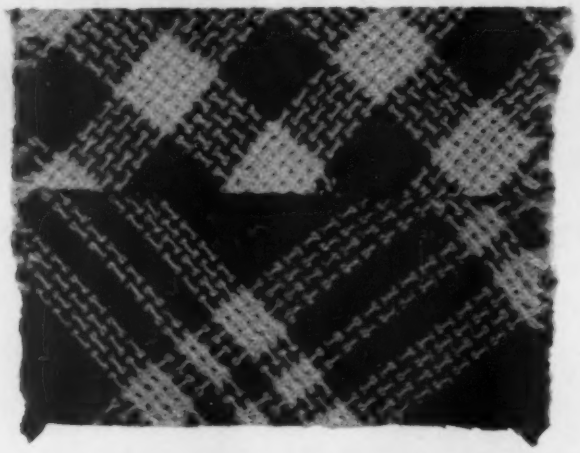
No observer of night life in the big cities can fail to be struck by the way women are attracted to glitter. Gold and silver threads are a strong note. In costumes, bags, shoes, gloves and hats, the small-flowered brocaded silk is new – especially when used in a clearly defined motif. The actual swatch shown here is a typical example used for cocktail suits and accessories. It is a silk warp brocaded with rayon and metallic filling, by G. Hirsch Sons.

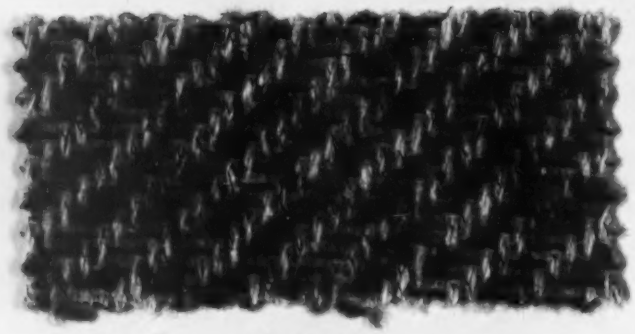
FABRIC BY G. HIRSCH SONS

DIRECTIONS (continued)

DIRECTION NUMBER 16: *Loose-woven Wools*

Looser weaves in woolens are in the cards for Spring and Summer, 1961. This Spring the French couture introduced several suits made of navy and white plaids in armure-surfaced wools. These have a fresh and gay air which attracted favorable attention. The lightness of the material, both in weight and appearance, makes this fabric especially well adapted to suits. Photographed here are two examples in black and white weaves from France and an American swatch from Anglo Fabrics in a loose weave.





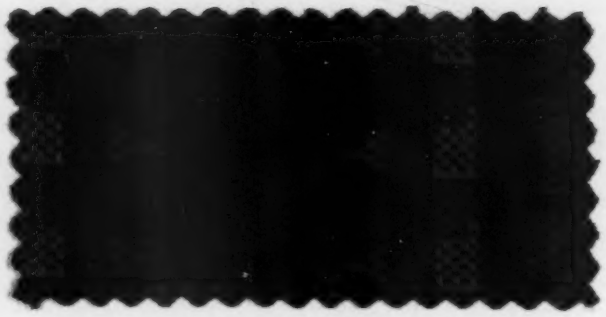
FABRIC BY ANGLO

A two-piece dress by Dior, made of Leonard's soft, loose-woven wool, illustrates the direction to light-weight wools for Spring and Summer.

DIRECTION NUMBER 17: *The Tapestry Look*

There is a general fashion trend in the direction of the textured hand-loomed look. The tapestry weave continues to be an important part of this trend. It is well suited to separates, suits, pants, and jackets. The range of design possibilities should make the homespun approach good for the next several seasons. Swatches shown are Cohama's all-cotton tapestry and a yarn-dyed cotton for women's sportswear by Quality Looms.

FABRIC BY COHAMA

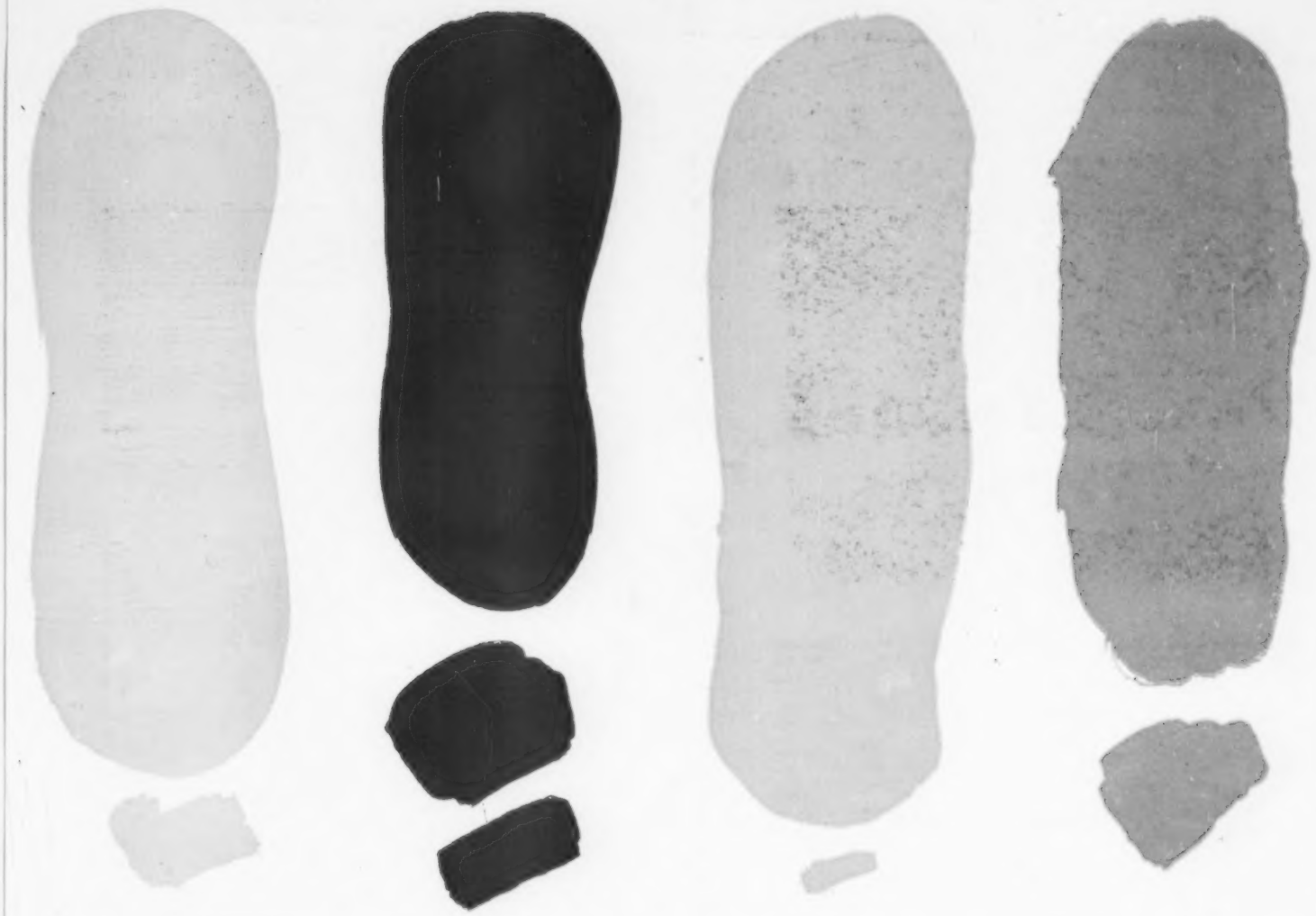


FABRIC BY QUALITY LOOMS

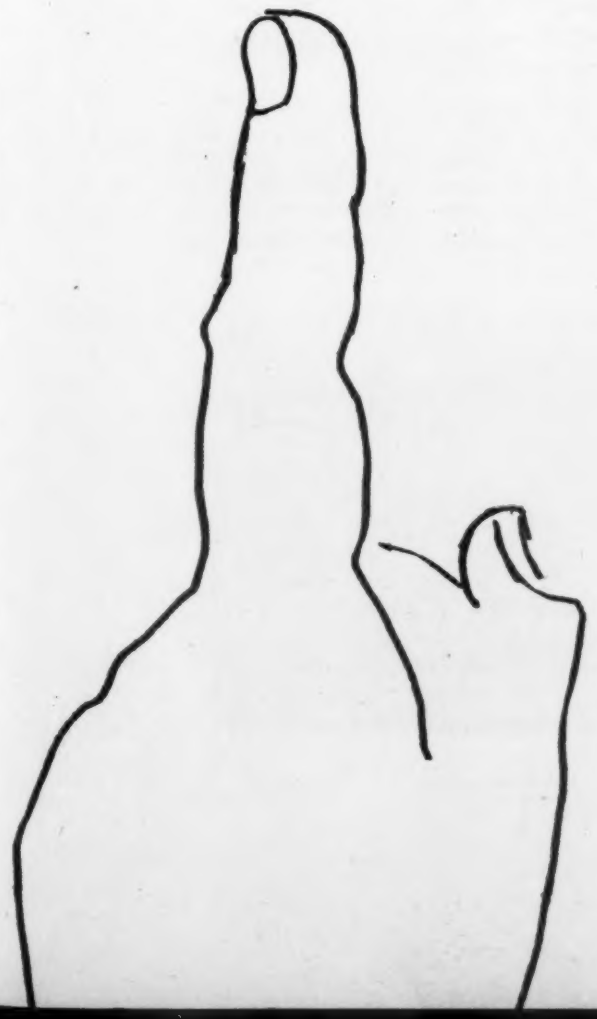
DIRECTION NUMBER 18: *Art-inspired Prints*

The influence of modern art movements on printed textiles is a strong and growing trend. Abstract expressionism is becoming a particularly important influence though the work of the earlier French modernists also takes a leading position.

Symptomatic of the art-print trend is this Dior dress in Abraham's surah shantung. The print was inspired by a Gauguin painting.



FAMILY NO. 1 FAMILY NO. 2 FAMILY NO. 3 FAMILY NO. 4



DIRECTION NUMBER 19: ***Soft Colors To Come***

While the current issue of American Fabrics is going to press, the members of American Fabrics' Color Council are preparing their fashion color choices for next year. Soft, but extremely rich-hued versions of the following color families, will be presented by the Council in the next issue. The basic color families are illustrated in the above tip-on.

FAMILY NO. 1 Pale vanilla beige to Bulgarian tobacco.

FAMILY NO. 2 Pale blue to Alpine blue.

FAMILY NO. 3 Pale pink to coral red.

FAMILY NO. 4 Pale green to bruyere green.

DIRECTIONS
in MEN'S FABRICS and FASHIONS

A BASIC CHANGE is taking place in the whole attitude of American men towards their clothes. It is no superficial change but a significant shift in social and cultural patterns and it needs to be clearly recognized if we are to understand the ways it shows up in specific fashion ideas and trends.

Fundamentally it represents a more sophisticated attitude towards clothes. This is a natural result of our continuing prosperity and it goes hand in hand with a rising level of public taste which affects the manufacturer and the retailer as well as the consumer. More education, more travel, more contact with foreign cultures all contribute to this.

The result is that men are becoming more interested in clothes as such, are enjoying them more, are breaking away from traditional habit patterns and are showing a willingness to try things which are new and out of the ordinary.

With this attitude goes an eclectic approach to fashion. By this we mean that a dress-up trend to continental city elegance parallels the studied casualness of British country clothes as well as the acceptance of high-fashion ideas in resortwear.

This approach is not new. It is the traditional way men's fashions were always approached in the upper brackets of society, whose fashionable figures were photographed a decade ago wearing clothing which only today is beginning to have mass appeal. The difference is that this approach is now spreading out to wider and wider circles of the male population, and fashions which were once available only through custom tailors are now being made by volume manufacturers.

Aesthetically the trend is away from the gimmicky, moving in the direction of authenticity. Good taste is now a tangible, salable quantity and today it is no longer easy to tell the J. Press customer from the man in the Howard suit.

This trend to the authentic in fashion has fundamental implications for fabrics. It explains the revival of such classic men's fabrics as the glen plaid, the district check, the hound's-tooth check, heather tones, herringbones, India Madras and many more. While such patterns may be somewhat changed in coloring for a more subtle effect, they retain their authentic look.

For that matter this trend to authenticity and good taste provides the cultural base for the whole so-called "Ivy League" movement in pattern, color and cut. This is no temporary fad and the menswear people who ask how long it will last have failed to grasp its meaning. It reflects a basic change in the social and cultural patterns of American life.

The social psychologists would perhaps tell us that, as a nation, we are seeking emotional security to match the seeming security of our continuing prosperity and perhaps they are right. But whatever the deeper reasons behind this growing development, this is the fruitful ground in which new men's fashion and fabric trends will grow.

Among such trends we list the following directions:

DIRECTION NUMBER 1: *Dark Fabrics with Subtle Highlights Add Interest to Suits*

The essence of the new sophistication in men's clothes is a refinement and a subtlety of detail in both fabric and make. In effect it fuses the Continental or Italian influence with natural shoulder clothing for a slim, elegant and metropolitan silhouette. To carry out this look, textile designers and stylists have come up with pattern, color and texture work which adds new subtleties to the dark elegance of previous seasons. Their motto may well have been the inscription on the ancient Greek shrine at Delphi: "Nothing In Excess."

The hopsacking weave shown above is representative of the continuing trend to dark colors. Note the subtle highlights of blue and orange. The fabric is a blend of Acrilan, worsted and rayon.

FABRIC BY BURLINGTON MEN'S WEAR

DIRECTION NUMBER 2: *More Pattern; More Colorful Tweeds and Checks in Sport Jackets*

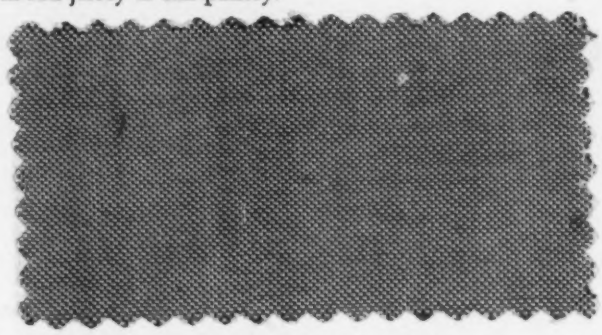
In less dressy suits there is a return to the pattern work of glen plaids, though frequently the pattern is muted by the use of subtly blending colors. In sport jackets the same muted colorings appear in district checks, hound's-tooth checks and plaids. In tweeds there are brighter tones of rust, amber and blue to give more color and lightness to the olives and bronze colors which have been so dominant.

A traditional glen plaid pattern which has been muted and subtly toned by the use of contemporary color harmonies. Note the use of blue to brighten the pattern. Fabric is 70% wool, 30% acrylic.

FABRIC BY MILLIKEN WOOLENS

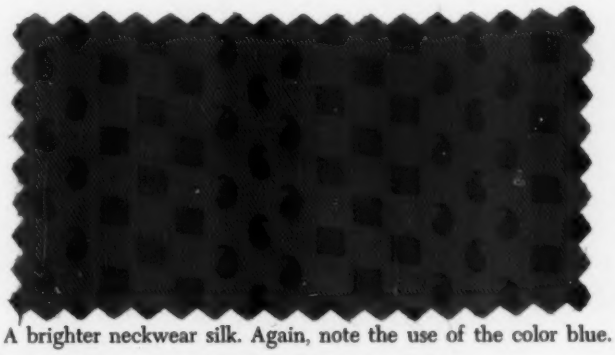
DIRECTION NUMBER 3: *More Color in Shirts, Ties, Accessories to Brighten the Wardrobe*

While the elegant silhouette of town clothes basically continues to mean dark dressy fabrics (with some exceptions) it also leads to a revival of interest in more colorful neckwear, dress shirts and fancy vests as a way of adding color interest to the ensemble. Tie fabrics are brighter but still subtle and in good taste. In dress shirts we are beginning to see more color and pattern in such forms as two-tone chambrays, striped and colored oxfords, broadcloths in traditional British stripings. Vest fabrics run the gamut from red jersey to silk paisley.



This yarn-dyed red and white oxford heralds the return of color to men's dress shirts, including pink which was once an Ivy League staple. This fabric was specially woven for Sero of New Haven.

FABRIC BY J. P. STEVENS



A brighter neckwear silk. Again, note the use of the color blue.

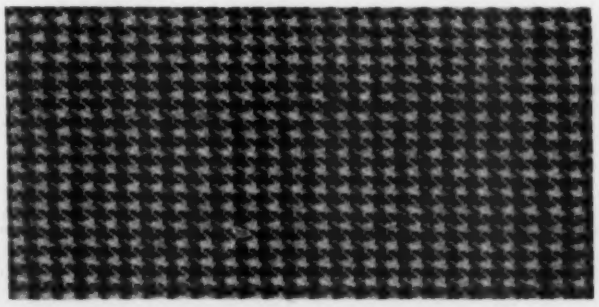
FABRIC BY GOODMAN & THEISE

DIRECTION NUMBER 4: *Add Blue and Mix*

Blue deserves special emphasis. The olive and bronze tones are still potent but they take on a new cast with the addition of blue highlights. This is often a bright blue which tones down when blended with olive, gold and bronze and gives these colors a fresh, undated look. We believe it will be a strong color note during the coming seasons.

DIRECTION NUMBER 5: *The Black and White Check and the Pin-dot are Back in the Fashion Picture*

In addition to dark clothes there is an outcropping of dressy suits in such classic patterns as the small, neat black and white check and the pin-dot. They add a note of variety to the dark picture and are a logical development in the traditional vein. Slacks in black and white checks add a dressy note to sportswear.



DIRECTION NUMBER 6: *Batik to Follow Madras*

American Fabrics has highlighted Batik prints in a major article and textile designers have been quick to see the fashion logic in a Batik trend to follow the wide acceptance of India Madras. Batik represents a logical extension of the color tones and Far Eastern theme found in Madras. It is a natural development for sport jackets, sport shirts, shorts, neckwear and belts.

Reflecting the trend to Batik prints is this Batik-inspired printed cotton sport shirting by a high-fashion American converter.

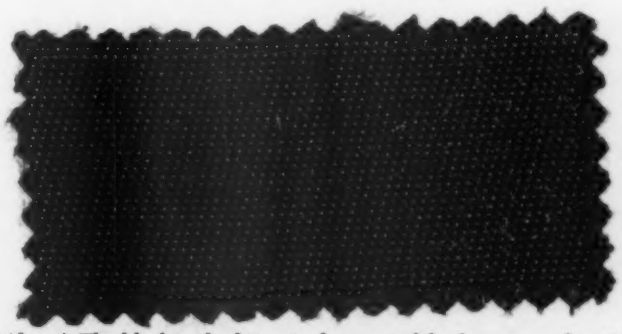
FABRIC BY ROBERSON ASSOCIATES

DIRECTION NUMBER 7: *The Jersey Suit*

The worsted jersey suit, pioneered by Alexander Shields, is beginning to appear in the lines of a few fashion-conscious manufacturers who are capable of coping with the production problems involved. It fits in well with the trend to lighter weight and more comfortable clothing. New jersey constructions and new blends with man-made fibers should help to ease the manufacturing problem and move the jersey suit into the wider field it deserves as a new approach to comfort in men's clothing.

Expansion of the field for jersey suits and sport jackets is made possible by blends such as the one above. Known as Vocama, it is a knitted blend of 80% Arnel and 20% nylon, has great dimensional stability, is non-ravelling and designed for automatic wash-wear.

FABRIC BY WILLIAM WINKLER



(*Above*) The black and white pin-dot created for luxury men's suitings in a pure silk dupioni imported from Italy.

FABRIC BY REPUBLIC COMMERCIAL

(*Left*) A traditional hound's-tooth check, photographed actual size, in the classic black and white coloring now gaining favor.

AMERICAN FABRICS NO. 49 SPRING 1960

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THE COOSA BOUQUET OF COLORS
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THE STORY OF ACRILAN
A special report on the fiber which plays many roles on the textile stage, and plays them all like a star.

DEXTEX — THE NEW WEB TEXTILE
Their exclusive report on a completely new technique for producing fabrics. The story of a 193 year old company which has developed a new lightweight and inexpensive structural interlining for wash-wear clothing.

RHOVYL — THE FIBER IMPORTED FROM FRANCE
A special AF marketing report on a French fiber, tested and proved for a decade abroad, and now ready for the American market.

EVERYONE NEEDS TO SEE PARIS
For the men and women who work in fashion and textiles, Paris is a source of inspiration unequaled anywhere in the world. A special AF marketing report for Air France.

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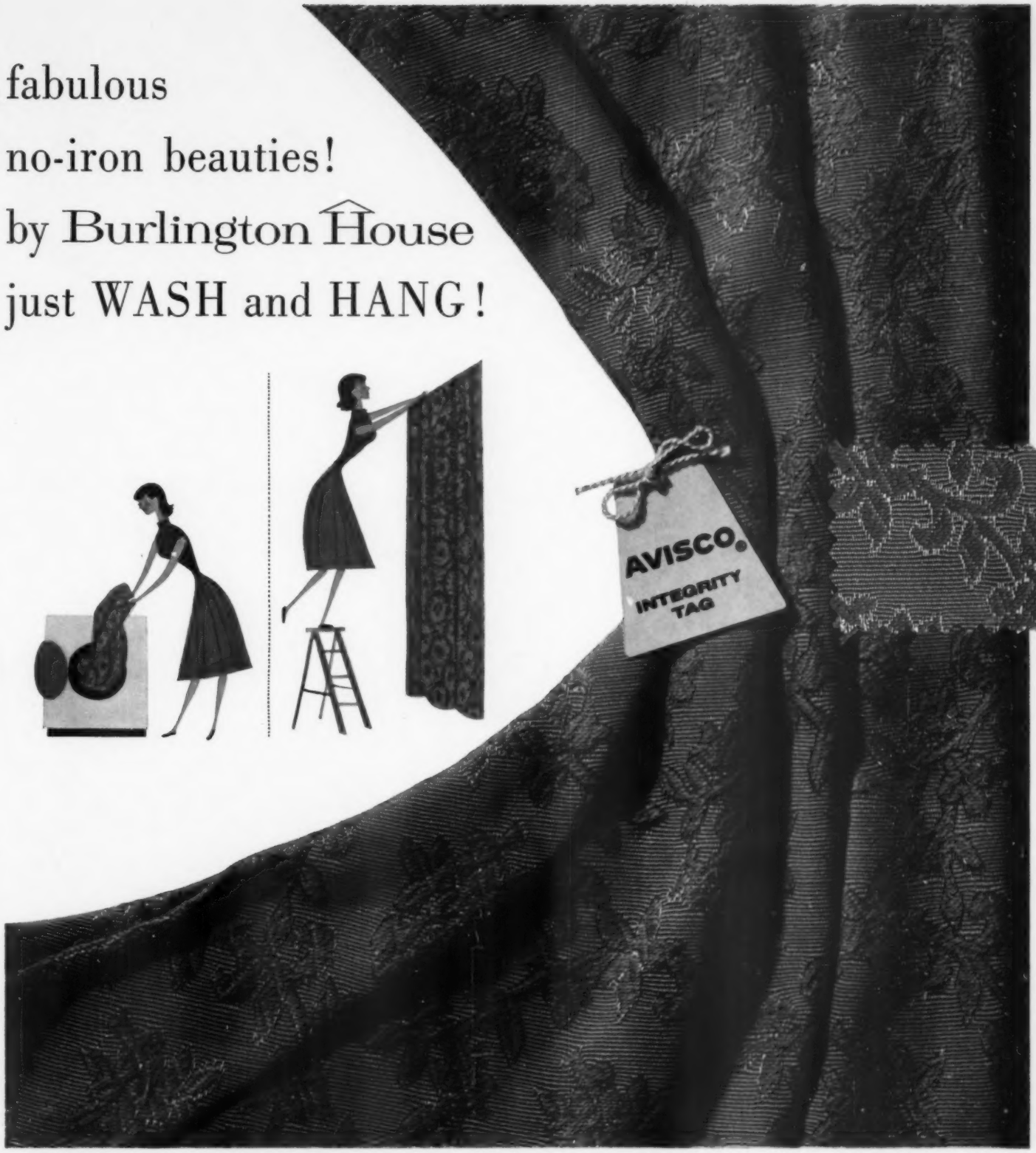

...with luxury-look Avisco rayon These new Burlington House draperies are another example of the versatility of Avisco rayon. The fabric is a machine-washable blend of Avisco rayon and cotton with luxurious texture and genuine ease-of-care. The brocaded floral and leaf pattern is available in six decorator colors. This trend setting fabric qualifies and proudly carries the Avisco Integrity Tag, symbol of performance-tested fabric quality.

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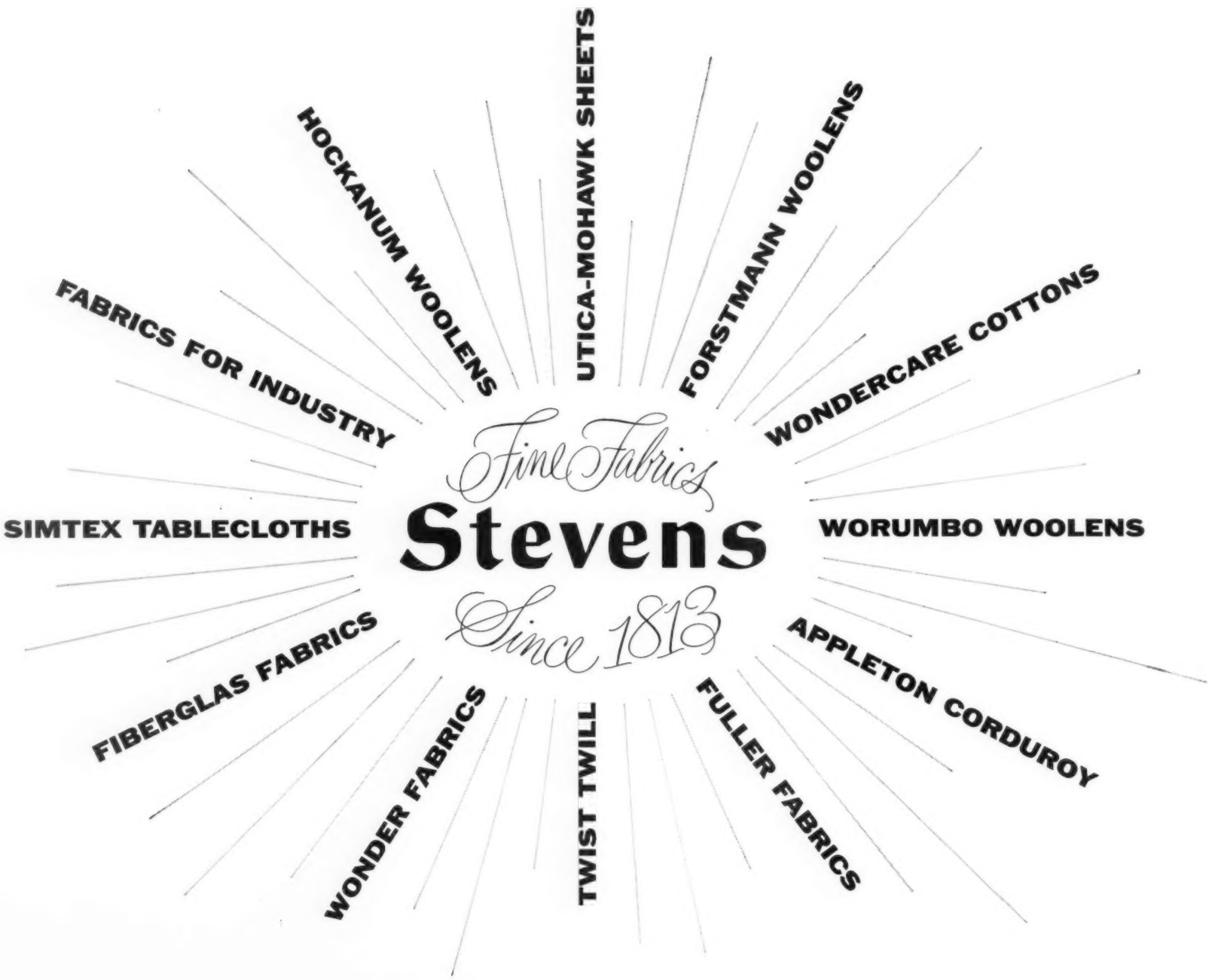
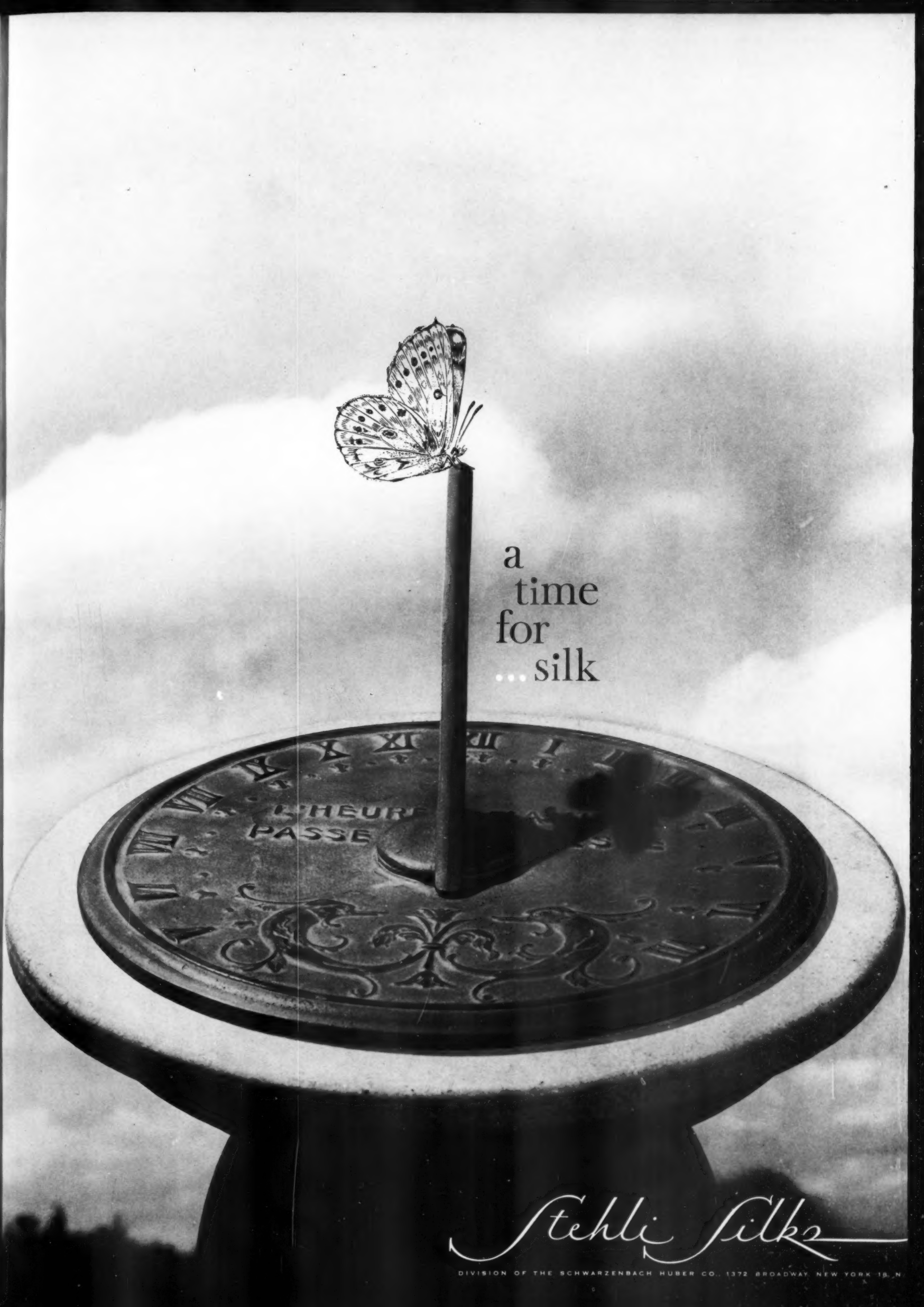


J. P. Stevens & Co., Inc. STEVENS BUILDING, BROADWAY at 41st ST., NEW YORK 36, N.Y.



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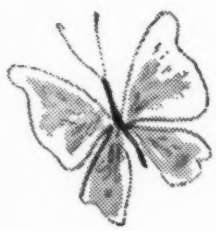

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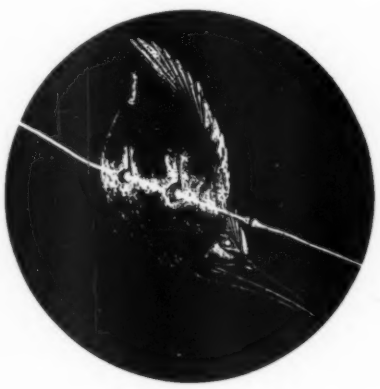

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Offices in Tokyo, Kobe, and Los Angeles

The Revival of Silk

in a

Time of Plenty

by ITOJI MUTO
President, Kanebo, Osaka, Japan

"WE ARE NOW SEEING A REVIVAL of interest in silk throughout the world. As producers of textiles with markets in many parts of the world, we notice that this resurgence of silk is not limited to America. It is so in our own country and also in the leading countries of Europe.

As a fiber, silk represents a relatively small factor in the world production of textiles. Yet its influence is transcendent. At Kanebo we produce far more textiles of other fibers – both natural and man-made – than we do of silk. Yet in our thoughts and in our creative efforts it is silk which assumes the dominant role. For us, as for the world of textiles, silk is the pacemaker, setting a standard of quality and beauty for all other fibers to emulate.

I have been asking myself and my associates what reasons we can give for this revival of interest in silk. We have come to certain conclusions and I would like to share these thoughts with my friends in America.

Ever-rising Taste Standards

The first reason, I believe, is economic. The world – and most particularly America – is enjoying an unprecedented era of prosperity. As the most luxurious of fibers, silk becomes a symbol of this prosperity, this rising standard of living. If we were to enumerate the virtues of the Good Life, silk would certainly assume a forward position as it did in all previous periods of civilization which enjoyed such prosperity. The difference today is that this prosperity is enjoyed by more people than ever before in the history of the world and, as a result, more people than ever before can enjoy silk.

The second reason has to do with taste. An extended period of prosperity brings with it an interest in the finer things of life, in culture and in good taste. There is a great deal of emphasis on education in the world today. There is much travel and contact between the peoples of different lands and this encourages an exchange of cultures through which each nation is enriched. In this atmosphere of rising taste standards among great numbers of people, silk finds its natural place as a symbol of beauty and refinement.

A third reason behind this revival, I believe, concerns the young people of the world and perhaps especially the young people of America. A new generation is now coming to maturity, is just beginning to earn its way in life and is seeking new gratifications. Up to now these young people have had little or no experience with silk but now, for the first time in their lives, they are learning about silk and can afford to enjoy its beauty and the pleasure it gives. This, I am sure, represents a new and growing market for the Queen of Fibers.

Symbol of Luxury

A fourth reason, I suspect, may well be psychological – or perhaps I should say emotional. The spectacular developments in man-made fibers during the past decade have accented their *utility*. In reaction against this practicality, I am convinced that many people wish occasionally to indulge themselves in the "extravagance" of something which is a symbol of luxury rather than utility. Here, it is perhaps ironical to note that silk is among the strongest of fibers, its tensile strength being equal to that of steel. However, the connotation of silk is one of luxury and elegance and this gives it an emotional meaning which is in sharp contrast to the utility of the man-made fibers. I believe this is one of the more subtle reasons behind the present revival.

• • • •

THESE, I FEEL, are among the salient factors which have motivated a new interest in silk throughout the world. We, at Kanebo, naturally welcome this revival not only for its significance to the national economy of Japan but also for the challenge it places before us to produce silk textiles which will deserve the praise of an increasingly discriminating public."

• • • •

Kanebo

A few words about Kanegafuchi Spinning Co. Ltd. . . . It is Japan's oldest and largest quality textile organization. Kanebo spins, weaves and finishes in its own modern plants. Every phase of scientific and technical knowledge is harnessed to one purpose: to bring forth the kinds of fabrics which can be depended upon for quality and performance. Sold by leading importers and converters.

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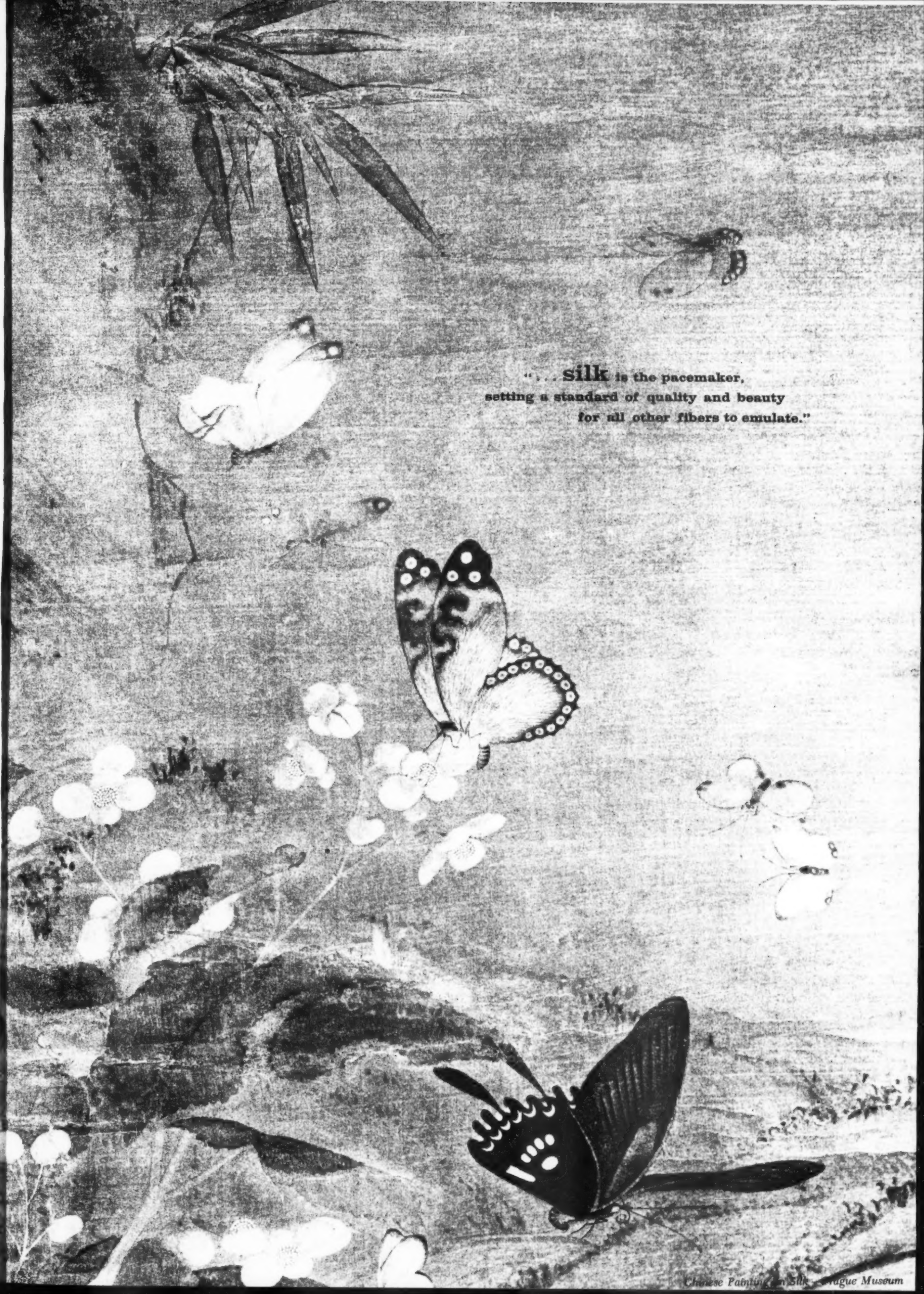

". . . **Silk** is the pacemaker,
setting a standard of quality and beauty
for all other fibers to emulate."

Chinese Painting on Silk — Prague Museum

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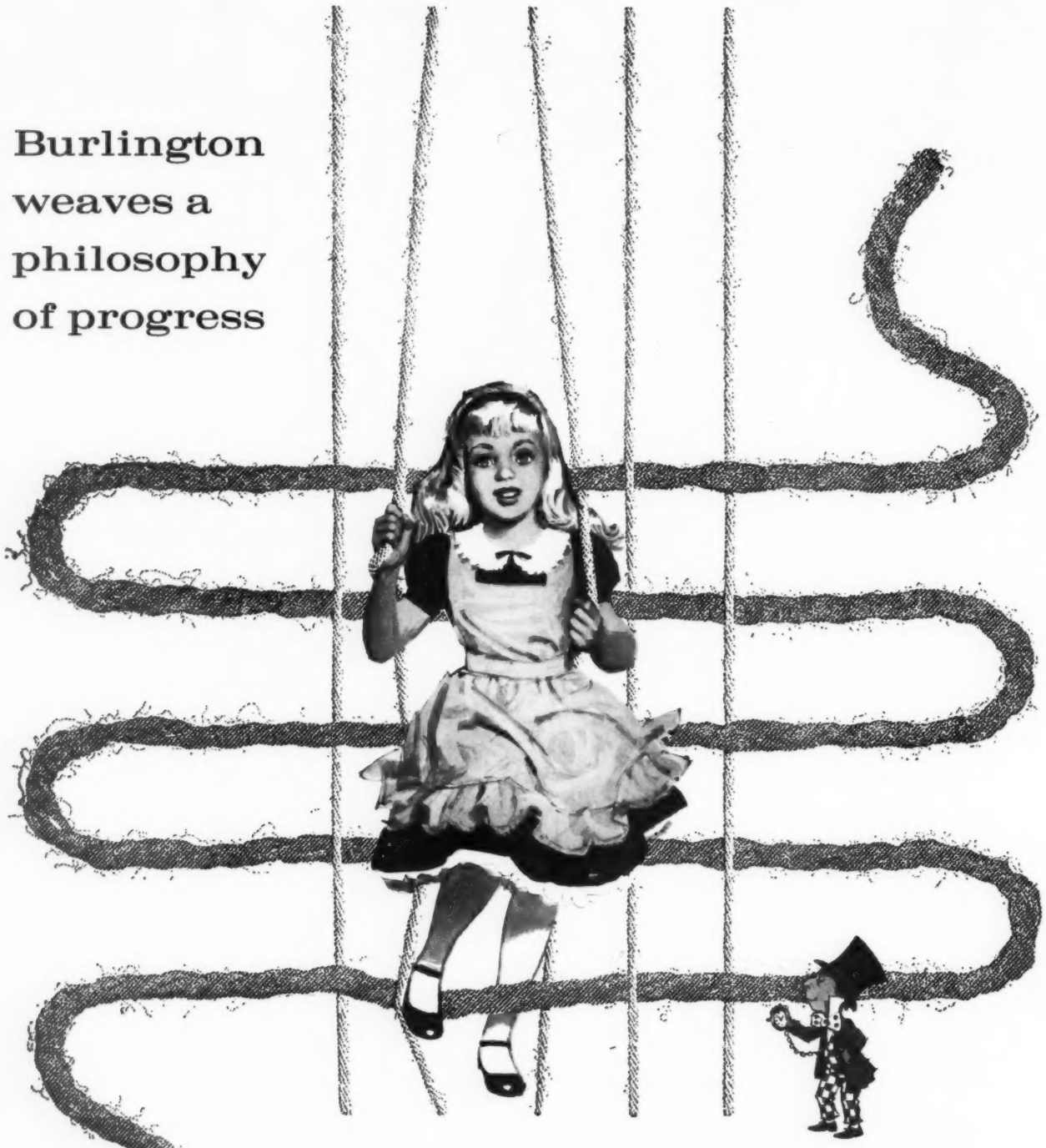
Burlington weaves a philosophy of progress



Through the looking glass

A marketing wonderworld awaits alert textile manufacturers in the 1960's. Burlington is ready now!

The 15 to 24-year-old age group, our greatest textile consumers, will increase 50% in number, boost U.S. households by 20%. By 1970, Americans will require 4.3 million more men's suits *every year*, as well as 33 million more dresses, another 173 million pairs of women's hosiery and millions of additional yards of home furnishing fabrics. Their preferences are already evident. Longer wear. Ease-of-care. Imaginative colors and styles. Comfort. Convenience.

To capture the vast potential of this market with fabrics matching its youthful mood, Burlington research is providing the tools for aggressive Burlington salesmanship. Burlington weaves a philosophy of progress . . . preparing today—for tomorrow.

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Burlington QUALITY

. . . the world's largest, most diversified manufacturer of textiles, with 60,000 employees in 123 plants located in 91 U.S. communities and 4 foreign countries. Executive offices: Greensboro, N.C.

Fashion shown by Sir James in Chiffon Pima by Springmaid

These remarkable quality-tested fabrics go into the washer, drip or tumble dry, and come out soft, smooth and ready to wear. In fact, "Everglaze" "BanCare" fabrics iron themselves *wet* or *dry*. When dry they firmly resist wrinkles, recover rapidly from any wrinkling which may occur. Because of these outstanding advantages, "Everglaze" "BanCare" cottons are finding ready acceptance in clothing for men, women, and children; in home furnishings, too. For information contact your supplier or write "*Everglaze*" *Marketing Division*, P.O. Box 189, Wilmington 99, Delaware.

"Everglaze" Marketing Division, Wilmington, Delaware, supervises the international merchandising of the "Everglaze" and "Ban-Lon" trademarked products of Joseph Bancroft & Sons Co.

Two worlds of Silk—An exhibition of modern American and Japanese Silk fabrics organized by the International Silk Association (USA) Inc. and The Japan Silk Association, Inc. from March 30th through April 24th, in the Costume Institute of The Metropolitan Museum of Art. ***International Silk Association (USA)***

JAPANESE FAN, 19th CENTURY. THE METROPOLITAN MUSEUM OF ART, ANONYMOUS GIFT, 1949.

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Fashion seconds the motion toward **Silk**

There's a two-fold meaning to the fan shown opposite, symbolizing today's "Two Worlds of Silk." It recalls Silk's glorious tradition. It also suggests the fanning out of Silk into broad new areas of productivity. Listed here are the fine firms identified with this important and highly profitable trend.

International Silk Association (U.S.A.)

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— think of Gunze!

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A great couturier
names this fabric:

Grès jersey

A fabulous new fabric with a couturier look has been crowned by a great couturier name. Madam Grès, famous for her liquid way with jersey has given us the exclusive rights to her name—and Princeton's Grès Jersey of Arnel triacetate and nylon lives up to the occasion magnificently!

Grès Jersey is Arnel's great triumph in a texture that once started a new era in styling. This modern version is rich and springy, so sumptuous it delights the hand. So supple it positively pours. It can make the grand gesture—formal gowns—and the sporting one—spectator and travel clothes. These are the contemporary virtues originated by Arnel.

For more about Grès Jersey call Princeton Knitting Mills, N. Y. 1, or Celanese Fibers Company, a division of Celanese Corporation of America, New York 16, N. Y.

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CONTEMPORARY FIBERS

Grès jersey from Princeton Knitting Mills, New York 1. N. Y.

*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

a new look at a big market with a vast potential

THE CHILDREN'S WEAR MARKET

You might think it a bit difficult to overlook 65,000,000 consumers. Yet the fabrics industry, in part, has yet to recognize fully the enormous buying power of the children's wear market!

Over 65,000,000 children in 1960

They have to be clothed . . . for play, school, dressup . . . for all purposes, all seasons, all through their growing years. However bright this picture appears to mills, manufacturers and retailers, it becomes dazzlingly brighter still when projected across the years just ahead.

Let's flash back a moment. In 1940, we were blessed with a child population of 40 million. Fittingly, it has grown by leaps and bounds, will reach a man-sized 65 million-plus this year. And the government tells us that these clothes-hungry youngsters, arriving at the blurry pace of "one baby every 7 seconds" will thrust the child population to nearly 75 million in only five years from now!

A logical doorway to this choice business: Parents' Magazine

PARENTS' reaches 1,830,000 fashion-minded mothers of 4,200,000 growing children . . . biggest concentrated children's wear market in America. Mothers rely on PARENTS', undisputed leader in children's fashions, for buying guidance.

Retailers, too . . . your retailers . . . devote more than 7 million lines of newspaper advertising to tie-ins with PARENTS' and with brands carrying our Commendation Seal.

As you look carefully at this vast market . . . as you come to see what it holds in store for you . . . remember that PARENTS' MAGAZINE, best of all, can help you realize this extra volume of sales.

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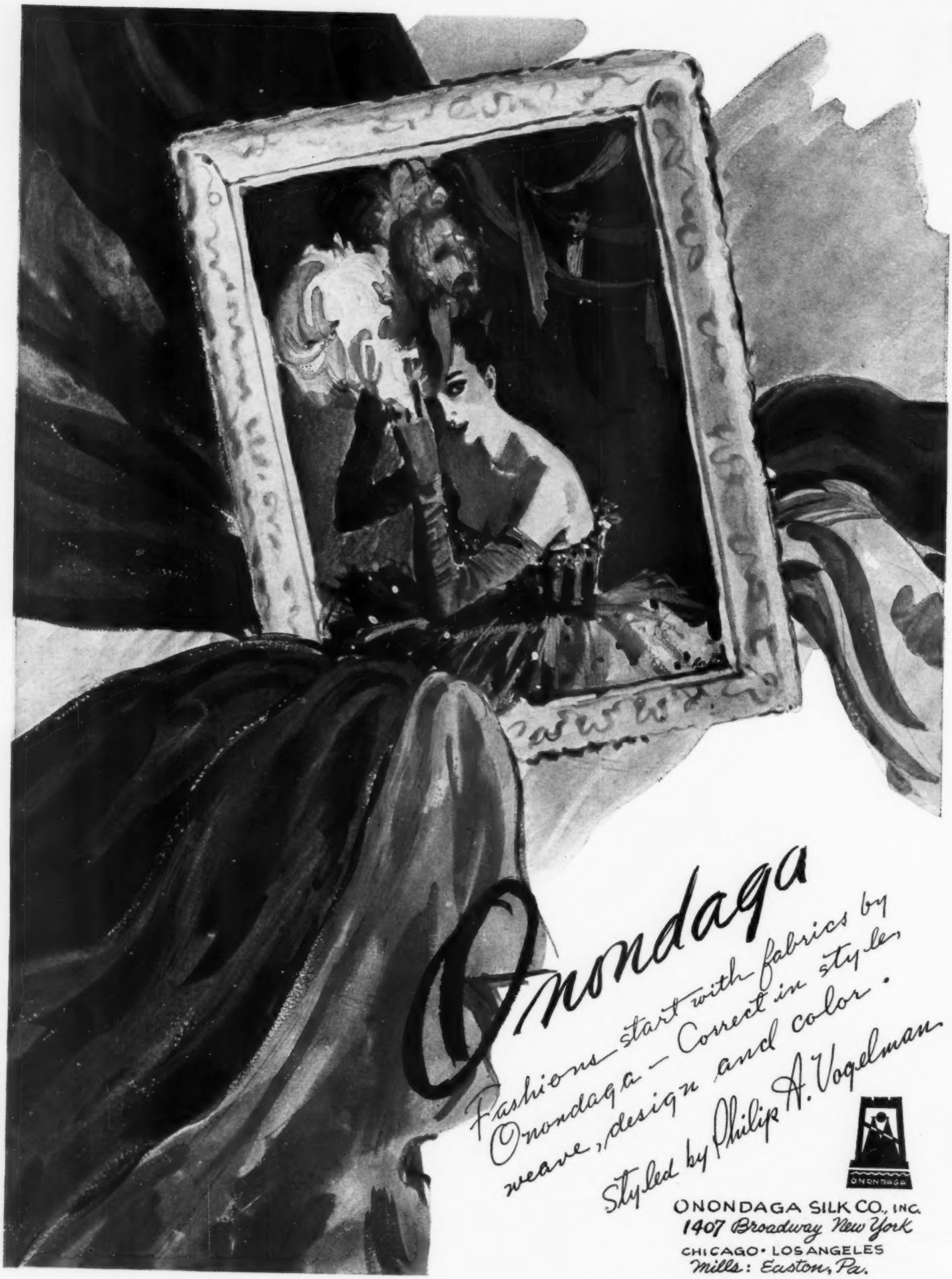

Onondaga

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Styled by Philip A. Vogelman

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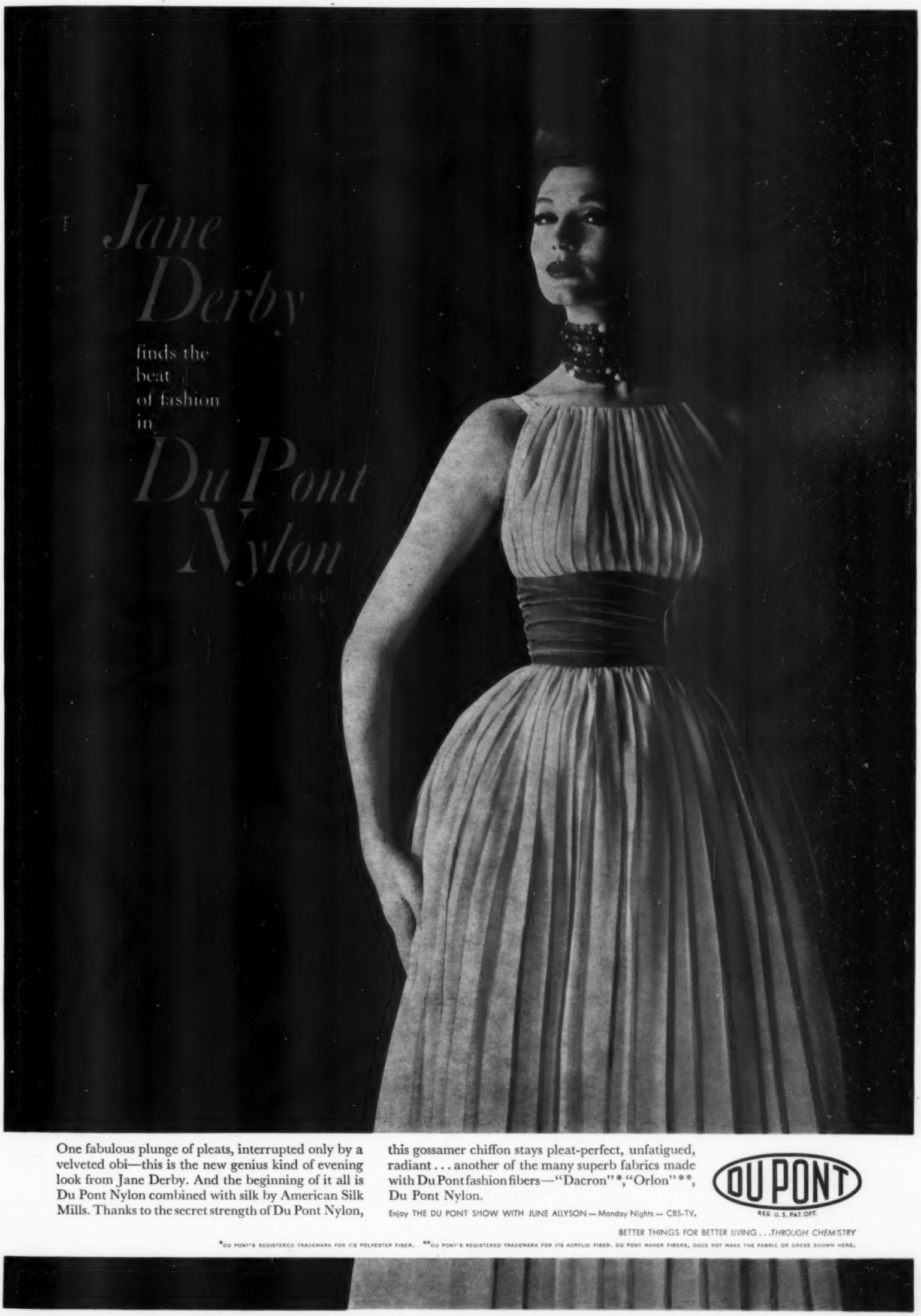
Mills: Easton, Pa.



One fabulous plunge of pleats, interrupted only by a velveted obi—this is the new genius kind of evening look from Jane Derby. And the beginning of it all is Du Pont Nylon combined with silk by American Silk Mills. Thanks to the secret strength of Du Pont Nylon, this gossamer chiffon stays pleat-perfect, unfatigued, radiant . . . another of the many superb fabrics made with Du Pont fashion fibers—"Dacron"*, "Orlon"**, Du Pont Nylon.

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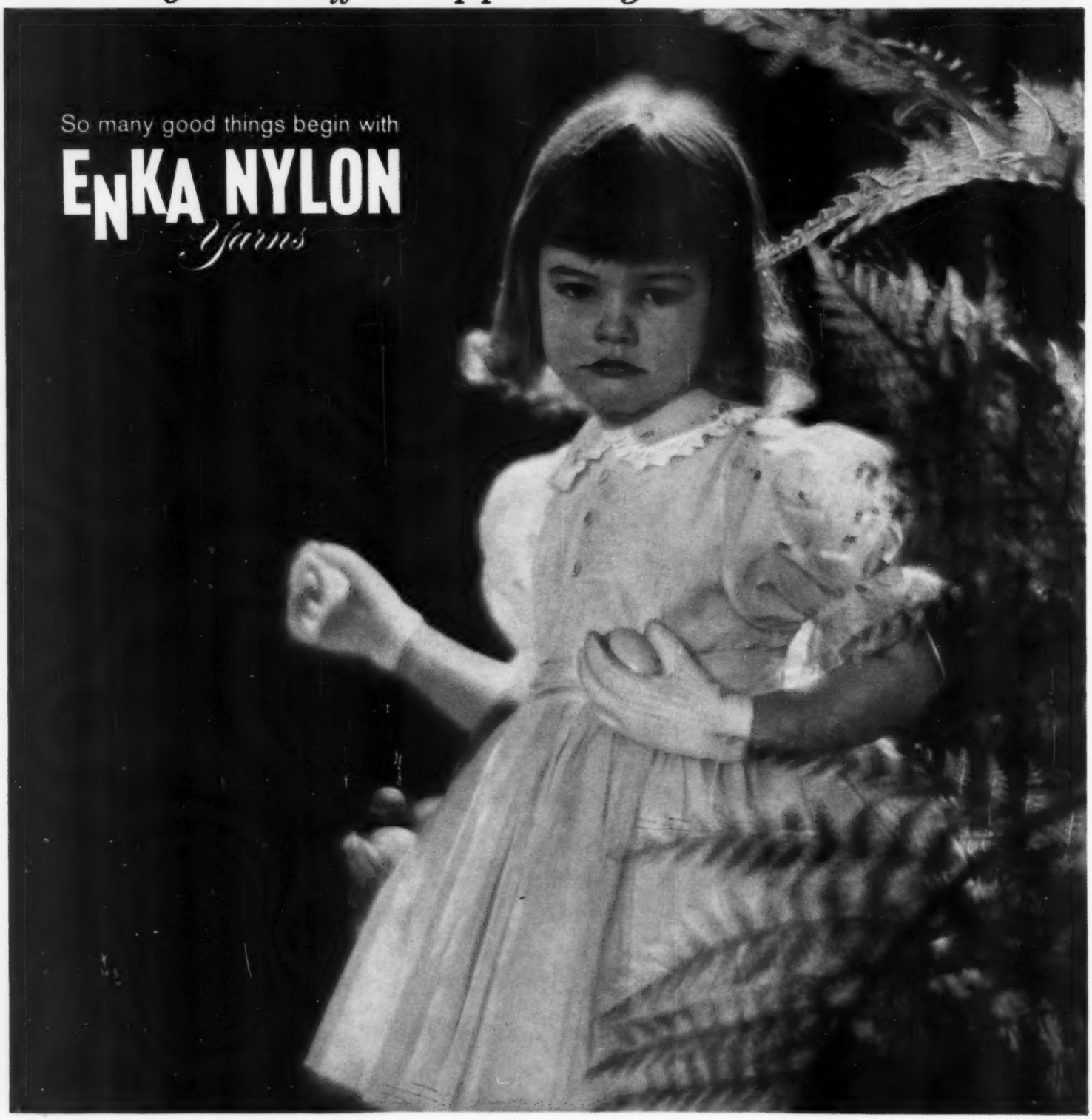

Easter is a little girl in pink

DOESN'T she look lovely? Just as charming and pretty as a little girl should look at Easter. And proud—because she's wearing a very special dress. She knows dressing up for Easter is important for little girls as well as big ones.

Wanting pretty dresses *starts* when a girl is very young. For this Easter, she and her mother chose a dress in the latest Victorian fashion. It's made of the *new* Enka nylon yarn. This is the nylon that brings new beauty to fabrics. Because it's made *differently* to keep fabrics cloud soft, and colors lastingly true. Fact is, Enka nylon insists on keeping lovely wear lovelier . . . longer.

The nylon chiffon fabric is by Schlesinger. Notice the flower embroidered pouf sleeves and collar, and the dainty touches of valenciennes lace. Sizes 3 to 6X in pink and white only. About $9.

ALYSSA dress by Helen Lee

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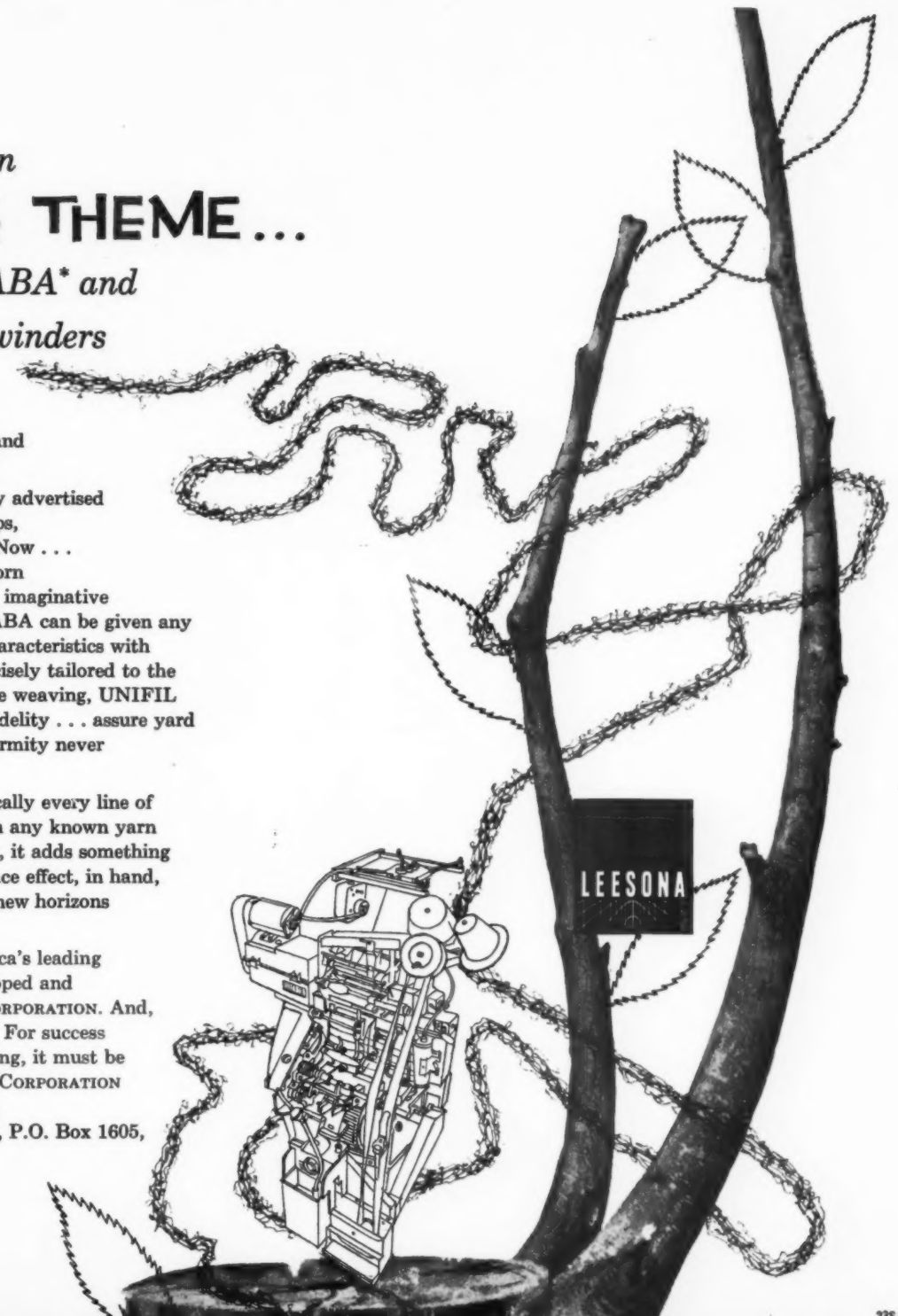
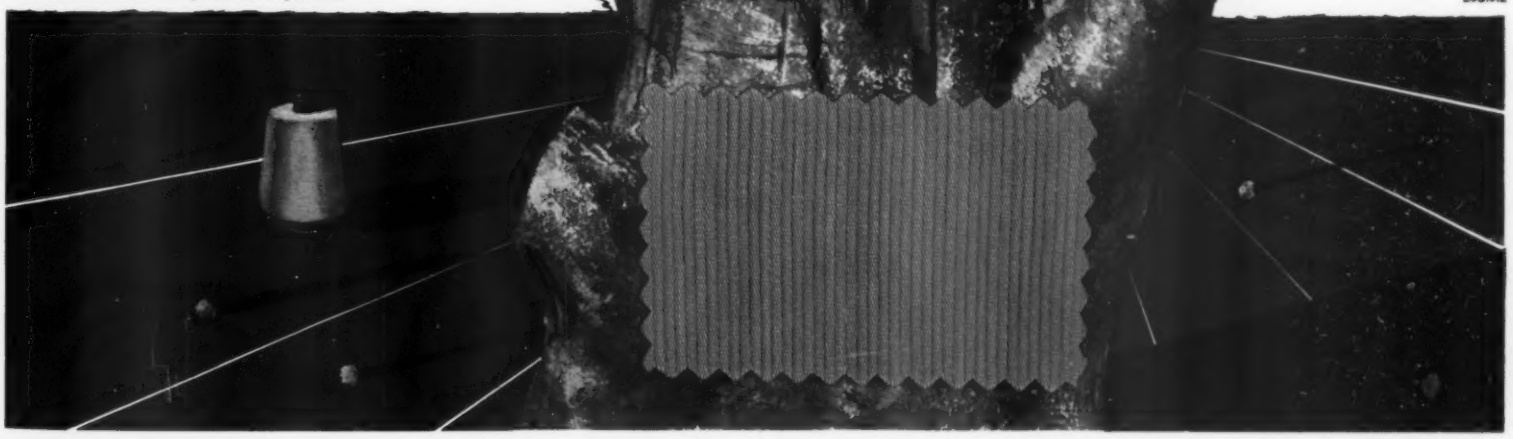
SAABA is produced by America's leading throwsters on machines developed and manufactured by LEESONA CORPORATION. And, it's no "run of the mill" yarn. For success in design, weaving, and finishing, it must be treated as *SAABA*. LEESONA CORPORATION will gladly assist at any stage.
Write LEESONA CORPORATION, P.O. Box 1605, Providence 1, Rhode Island.





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23S.9.2

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For spring and fall '60 follow the lead of pace-setting manufacturers who have chosen Zefran* acrylic—the *beautiful* acrylic —in fabrics of: **100% Zefran® acrylic; Zefran acrylic & *cotton;* Zefran acrylic & *wool;* worsteds of Zefran acrylic & *wool.***

**ZEFRAN is The Dow Chemical Company's trademark for products including fibers, yarns, fabrics.*

ZEFRAN acrylic—the supernatural fiber for the customer who wants everything

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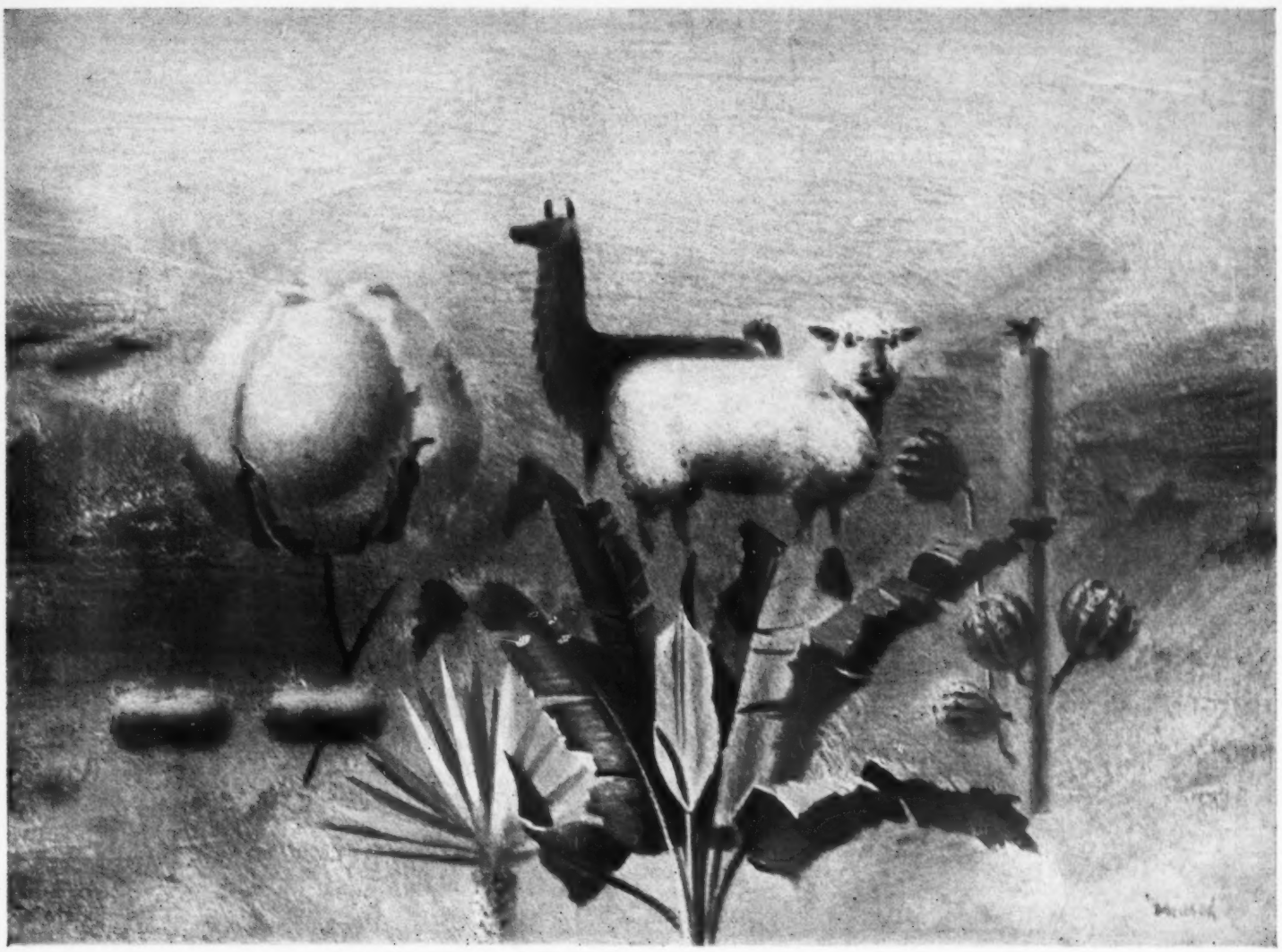

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Each of these sections, by itself, would constitute an unusual encyclopedia. But this book also includes such valuable material as reproductions of rare and unusual art, both ancient and modern machines and methods of producing fibers and textiles, a vast section concerning the Bast Fibers (which include Linen, Flax and Hemp), and much more which will be of inestimable help to millmen, students, converters, designers, manufacturers, retailers, and to all those who need not only a dependable guide to *fact*, but to a complete understanding of all phases of the textile industry and its allied end uses.

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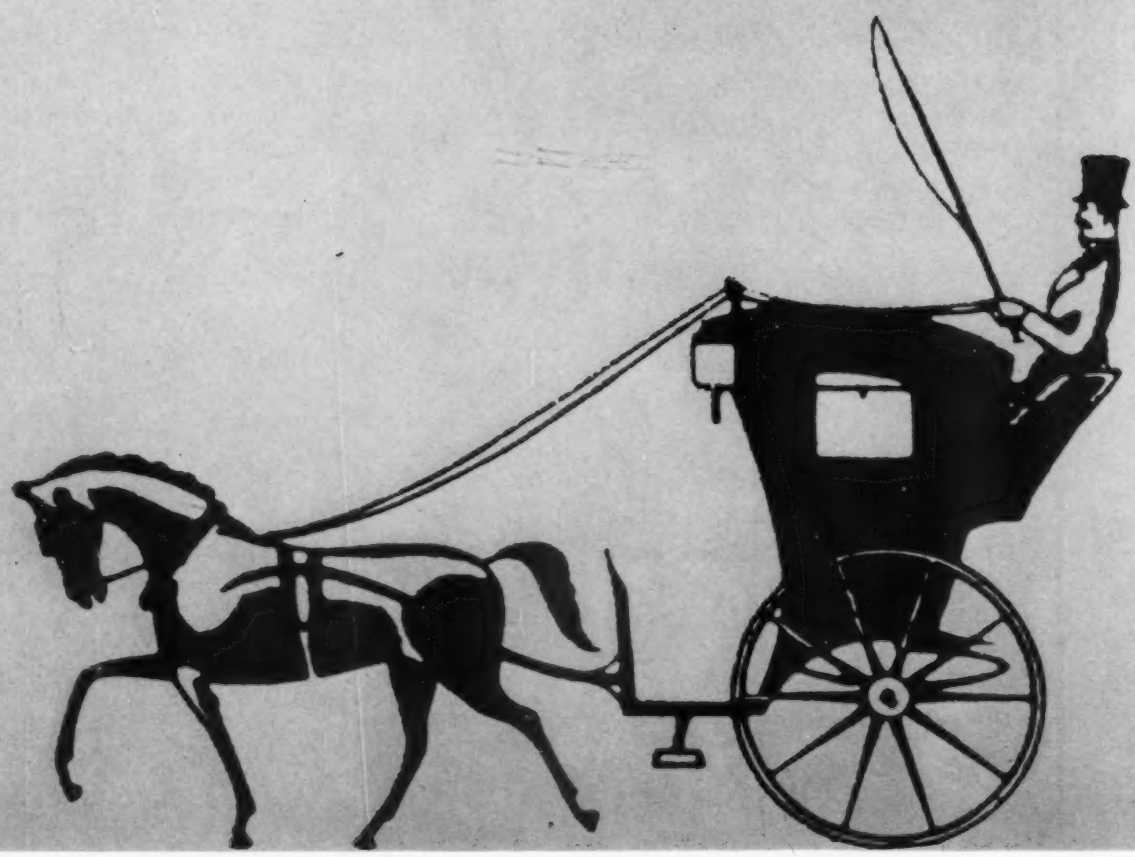

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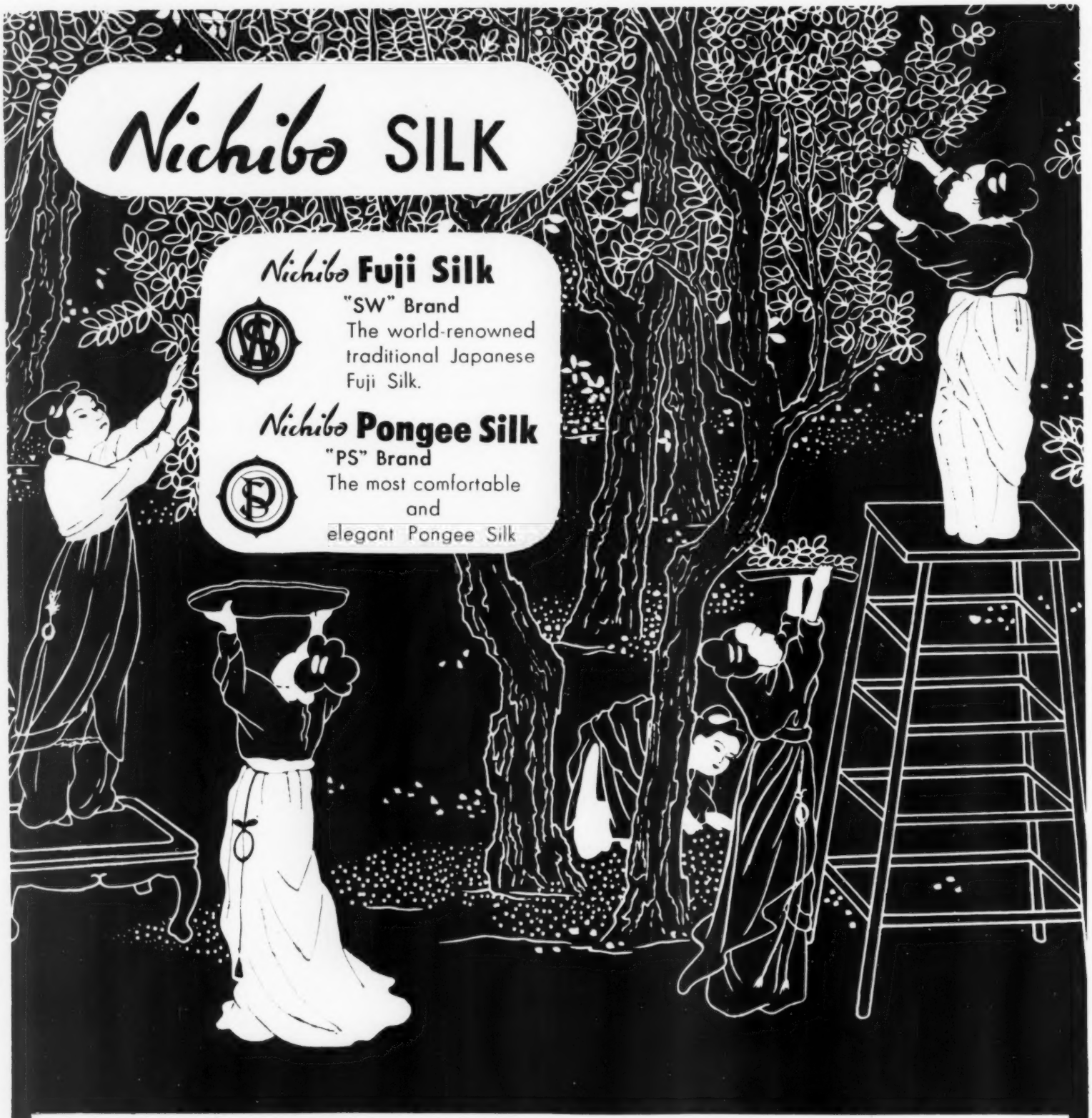

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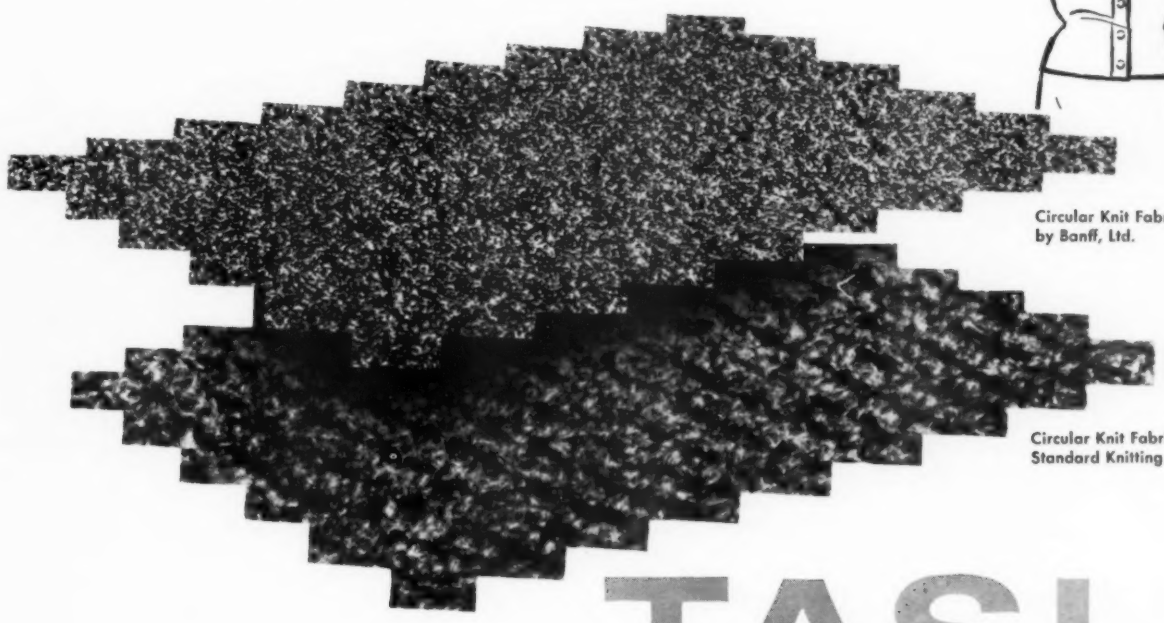

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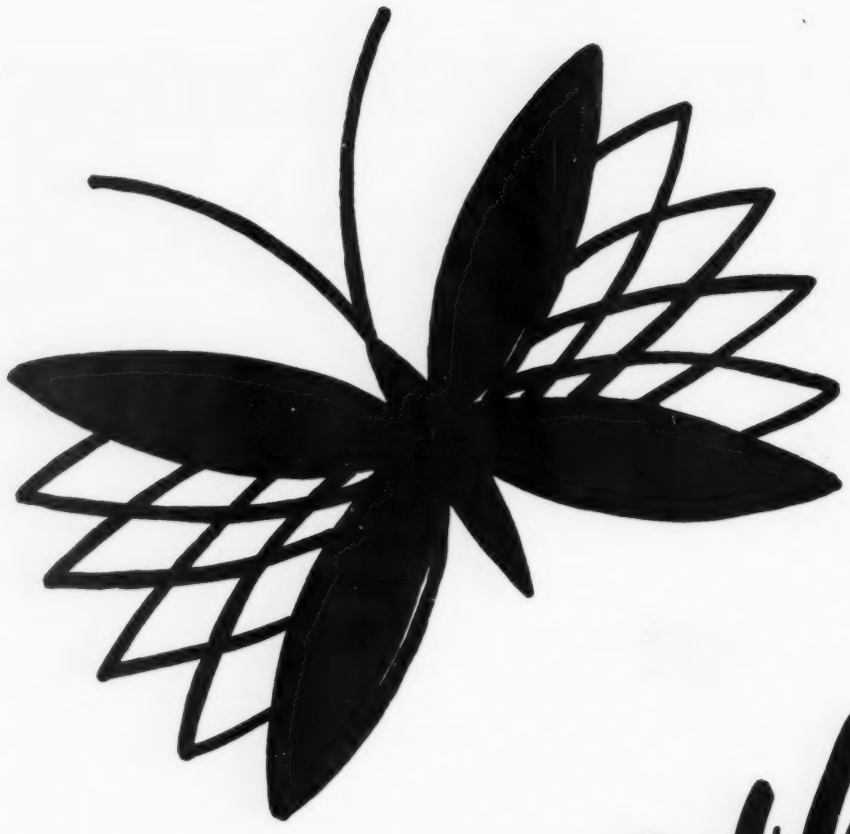

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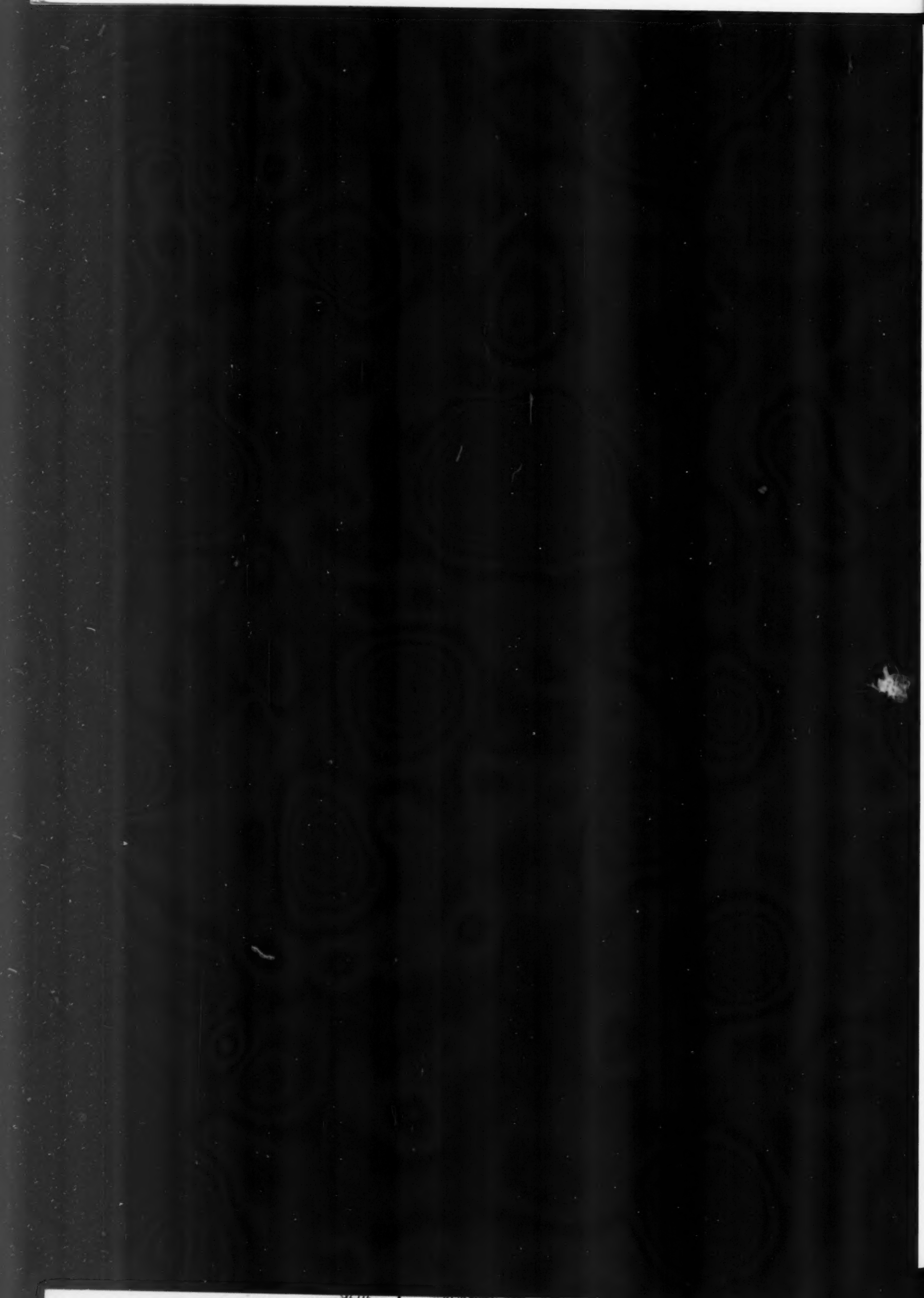


The Metropolitan Museum of Art

Unites

the Past and the Present

in

A New World of Silk

The Metropolitan — which houses one of the world's great collections of historic textiles — and its Costume Institute, which has given the fashion industry a rich source of design inspiration, were fitting sponsors for a new exhibition of silks. Here, at the heart of America's textile culture, the members of the International Silk Association displayed inspiring examples of modern silk-making. The exhibit keynotes a revival of world interest in the Queen of Fibers and the beautiful fabrics which have been a symbol of luxury and achievement throughout recorded history.

Silk Unites the Past and the Present

FOR FOUR THOUSAND YEARS the course of civilization has followed the path of silk – from ancient China, to Japan and the other countries of Asia, to the Empire of Rome, to the great centers of European textile culture and thence to the New World. The famous trade routes of the ancient world, stretching 6000 miles from China to Rome, were silk routes and the brilliant gossamer merchandise they carried vied with pearls and precious metals as a medium of exchange. For the ancient world, silk was a symbol of culture and human achievement.

In discussing the relationship of silk to art, Edith A. Standen, Associate Curator of the Metropolitan's textile collection, makes some penetrating observations. She says:

"'There are certain substances which, from their natural beauty, their rarity or their cost, have always been looked upon as especially appropriate raw materials for that expenditure of thought, time and skill which, in a good period and in good hands, results in a work of art. . . . Among textiles, silk has always been a stuff from which works of art were woven. . . . Silk has always been dear-bought and, frequently far-fetched; it shines as no other natural fiber does and takes color easily and well. Expensive, exotic, and beautiful, it was naturally entrusted to the artist for fabrication. . . . If, therefore, we wish to see the art of the world in a sequence of textiles, we will find it sumptuously spread out before us in silks."

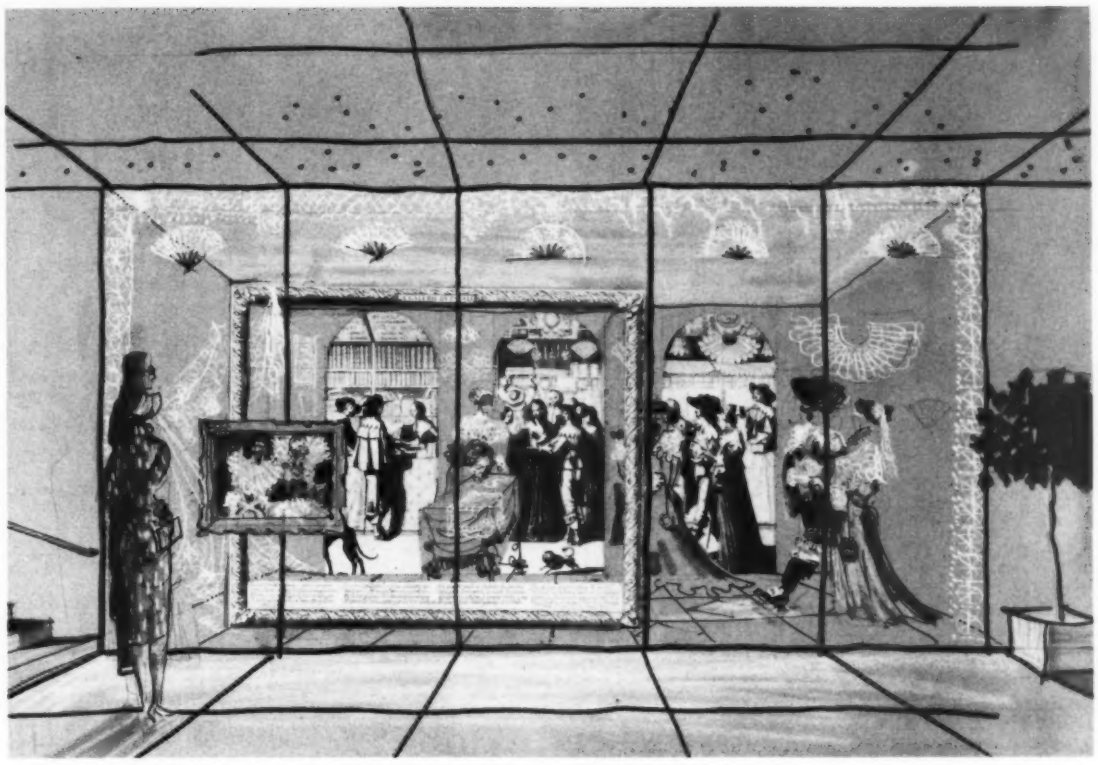
This is the frame of reference from which the Metropolitan and its Costume Institute approached the exhibit of modern silks. Polaire Weissman, Executive Director of the Institute, seeks to emphasize fashion as a form of man's artistic expression which interprets the changing taste patterns of social history. The Institute's aim is to present exhibitions which stimulate the creativity of the American fashion industry, and the International silk exhibit undoubtedly achieved this purpose by offering a fresh source of fashion inspiration.

Additional inspiration comes from the location of the exhibit in the wing of the Costume Institute which serves as a living museum for the fashion industry. Its 15,000 articles of dress, covering more than four centuries, have inspired some of today's most significant fashion success stories. Among these treasures are very many silk garments which are more than a hundred years old.

A few prize examples are shown on these pages. The enduring silk fabrics from which these costumes were so intricately cut and sewn are as fresh and beautiful today as they were a century ago. Their modern counterparts, equally beautiful but differently colored for our contemporary tastes, are shown here and on the succeeding pages.

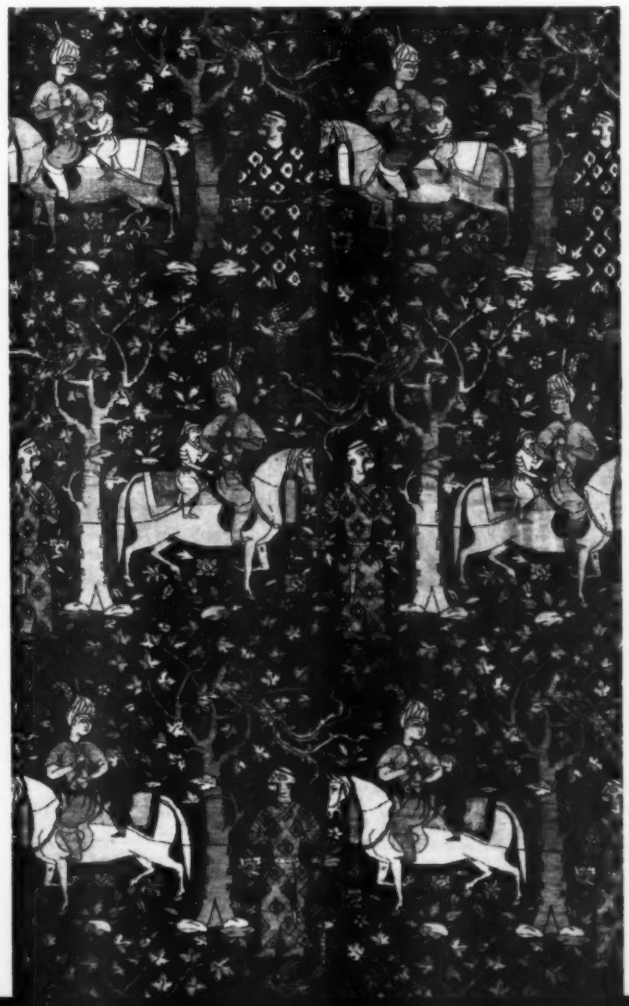
Their exhibition at the Metropolitan offered the fashion industry a rare sense of historical continuity with its illustrious past. •

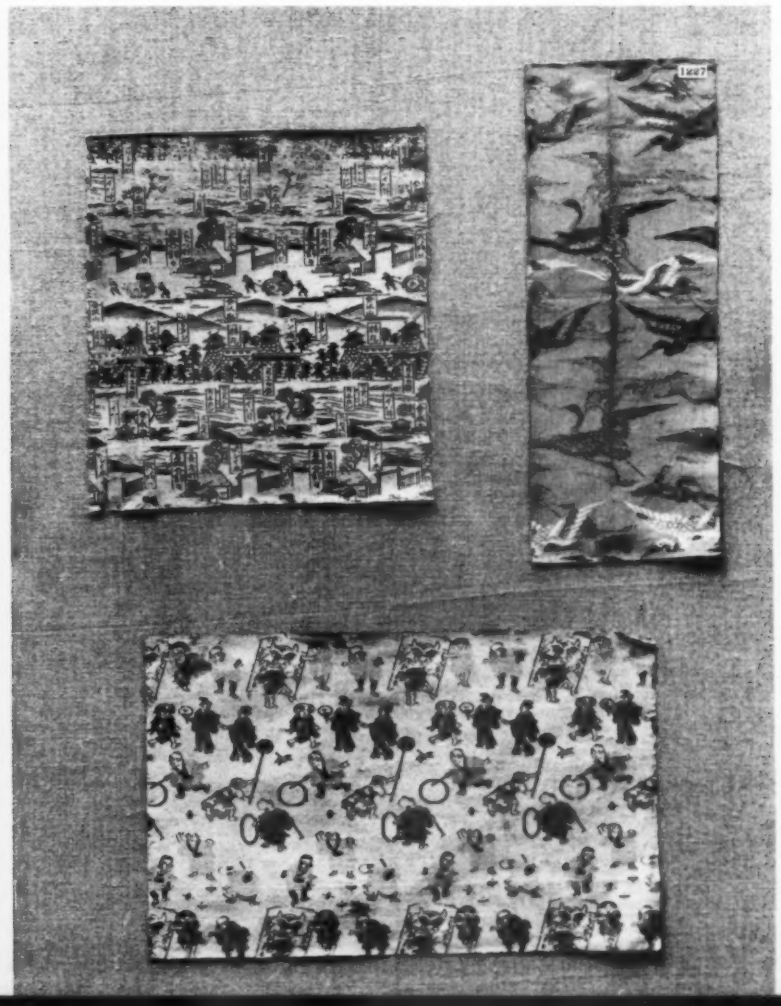
From the Metropolitan collection come the two luxurious period costumes. The ball gown is French, 18th century. The man's court suit in rose silk, is Spanish, about 1780. Their modern silk counterparts are a silk shantung cocktail ensemble by Balmain and a Rudofker dinner jacket in maroon colored silk shantung.



Above. A preliminary rendering by architect Edward D. Stone of a detail in the new Costume Institute which the Metropolitan Museum now has in the planning stage. *Right.* A silk opera ensemble by Jean Patu is a modern counterpart of the museum's elegant historic costumes. *Below.* Two of the Museum's many textile treasures: woven silk brocades from 16th century Japan. Silk brocades were a highlight of the exhibit.

ILLUSTRATIONS COURTESY OF THE METROPOLITAN MUSEUM OF ART





Silk in 8 Languages
Spanish—seta
Chinese—si
Korean—soi
Latin—sericum
French—soie
German—seide
English—silk
Japanese—kinu

INTERESTING FACTS about SILK

- How it is formed
- Characteristics
- Production cycle
- Silk waste
- Reeling
- Skeins to bales
- Tussah silk

Fibroin — Sericin — Bave

Silk fiber is a continuous protein filament produced by the silkworm in order to form its cocoon. The principal species used in commercial production is the mulberry silkworm which is the larva of the silk moth, *Bombyx mori*. It belongs to the order *Lepidoptera*.

Magnified many times, the raw silk fiber shows a smooth, translucent, rod-like filament with occasional swelling along its length.

Each silkworm has two glands and from each of these it extrudes a filament called a brin. The two filaments together are called fibroin. This is the insoluble part of the fiber. As the filaments emerge from the glands, the two brins are cemented together by a soluble silk gum called sericin. These three elements taken together are known as the bave. This is the raw silk fiber.

Physical Characteristics

DENSITY: Lower than wool, cotton, linen or rayon, it is therefore lighter in weight than these fibers.

INSULATION: A poor conductor of both heat and electricity, it is therefore warm next to the body being a good insulator.

ABSORBENCY: It can soak up 30% of its weight in moisture and still feel dry. It absorbs perspiration without becoming clammy, another reason for its warmth. The same capacity gives it great affinity for dyestuffs at low temperatures.

STRENGTH: It is extremely strong. A filament of silk is stronger than an equal filament of steel. Its breaking strength is reckoned as high as 65,000 pounds per square inch.

Life Cycle of Silkworm Basis of Production Line

The process may be divided into the following parts:

1. It begins with the silk moth, who lays her eggs and dies. While laying the eggs, she is confined to a cell so that the eggs may be identified with her. This is known as the cellular method of production, and was developed by Louis Pasteur in the 1860's as a way of combating silkworm disease, which threatened the extinction of sericulture in Europe. After the moth dies, it is examined microscopically for signs of disease; if any are discovered, the eggs are discarded. This ensures healthy worms.

2. The silk moth lays as many as 400 eggs. They are laid on a paper called an egg sheet.

3. Under natural conditions it takes from three to seven days for the eggs to hatch. However, under controlled production, the egg sheets are placed in cold storage, where they hibernate from six to ten months.

4. When the eggs are needed, and the mulberry trees begin to leaf, they are incubated for about ten days at a temperature of 80°F. The silkworms hatch out and are placed on the mulberry leaves which have been picked from the tree. From one ounce of eggs 40,000 silkworms can be hatched.

5. A newly-hatched silkworm weighs about 5 mg. and is about 3 mm. long. In the next 25 to 30 days it passes through five stages of growth, shedding its skin four times. Throughout this period it eats voraciously of the leaves and increases its weight by as much as 10,000 times. Full grown, it weighs from 2 to 5 grams and measures 5 to 9 cm. in length.

6. When it is full grown the silkworm stops eating, changes color, usually to cream white, and begins to spin its silk filament for a cocoon. Commercially this is done by using straw spinning racks to which the worm can attach its filament. It spins nearly a foot of fiber each minute and usually takes about three to five days to complete the cocoon. By this time the silkworm has shrunk in size so that the cocoon is about one inch long.

7. When the cocoon is finished and the silkworm completely encased by it, the amazing transformation known as metamorphosis takes place. The worm (really a caterpillar) changes into a chrysalis, or pupa, and then into a moth. The moth pierces an opening in the cocoon, emerges and mates. The female moth then lays her eggs and both male and female die. The whole life span of the moth is no more than four days, often less. And so the cycle repeats itself through these stages.

SILK LEGEND

THE ORIGIN OF SILK GROWING IN JAPAN is described in the Japanese legend of the *Girl with the Golden Banner*. There was once a little princess whose stepmother hated her because of her beautiful golden hair, and had her buried alive. But the good spirits delivered the child from her prison and carried her away to the coast of Japan. The princess had scarcely set foot on the sacred soil when she was transformed into a silkworm. In this legend the different stages of the metamorphosis of the silkworm are plainly recognizable. The golden hair makes it probable that the legend was of Indian origin, for the cocoons of India are yellow in color, whereas those of China are white. The short yellow threads which hang from the empty cocoons may have created the legend of the golden-haired princess.

Silk Waste

Under a controlled system of production the number of moths allowed to emerge from their cocoons is rigidly limited by current egg requirements. Once a moth cuts its way out of the cocoon the cocoon is spoiled for normal commercial use because the continuity of the fiber thread has been broken and it cannot be properly reeled. Such pierced cocoons are useful as silk waste, which can be used to make spun silk from short fibers on the cotton spinning principle.

Reeling — Unwinding the Cocoon

Each cocoon yields from 300 to 1600 yards of filament. The process of unwinding the filament is called reeling, and is performed in a reeling factory known as a filature. In order to produce a uniform strand of raw silk for commercial use, the filaments of from 5 to 10 cocoons must be united into a single thread. This is done by soaking the cocoons in hot water, brushing them to find the ends of the filaments, and then leading these filaments through porcelain guides so they can be twisted together into a fiber of uniform strength and regularity. It is done either by hand or by an automatic machine which unwinds and reels five cocoons at one time. This is the raw silk which, when wound into skeins, is then ready for commercial use.

Thirty skeins of raw silk make up what is called a book. It weighs about 4.3 pounds. Thirty books make a bale, which weighs 132.3 pounds. This is the basic unit in commercial transactions. It requires about 100 kan, or 900 pounds, of cocoons to produce one bale of raw silk.

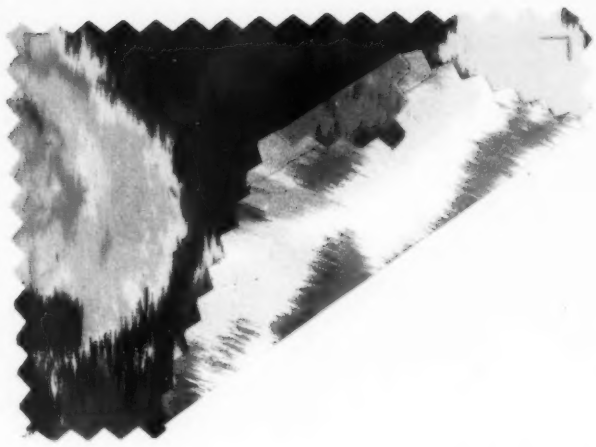
Tussah Silk

Aside from the cultivated *Bombyx mori* silk, only one other type of silk has proven commercially practical for textile manufacture. This is the wild, uncultivated silk known as tussah. The tussah silkworm grows wild and feeds on the leaves of the oak tree, castor oil plant, cherry tree, and uncultivated mulberry tree. The filament it spins is not round like that of the *Bombyx mori*. It is flat and ribbon-like, is generally considered hardier than the cultivated type, and is about three times as thick in structure. It is used extensively in making heavier drapery fabrics and especially for rough-textured shantung weaves. Often it is blended with cultivated silk to add body and strength to a fabric. Tussah is ideal as filling yarn in many types of fabrics because of its natural tensile strength.

Chemical Properties of Silk

The raw silk fiber is made up of two parts — fibroin and sericin. Fibroin represents from 75% to 90% of the fiber; sericin from 10% to 25%. There are small traces of wax, fat and salts. Fibroin and sericin are classified as proteins.

Fashion Directions in Silk Prints

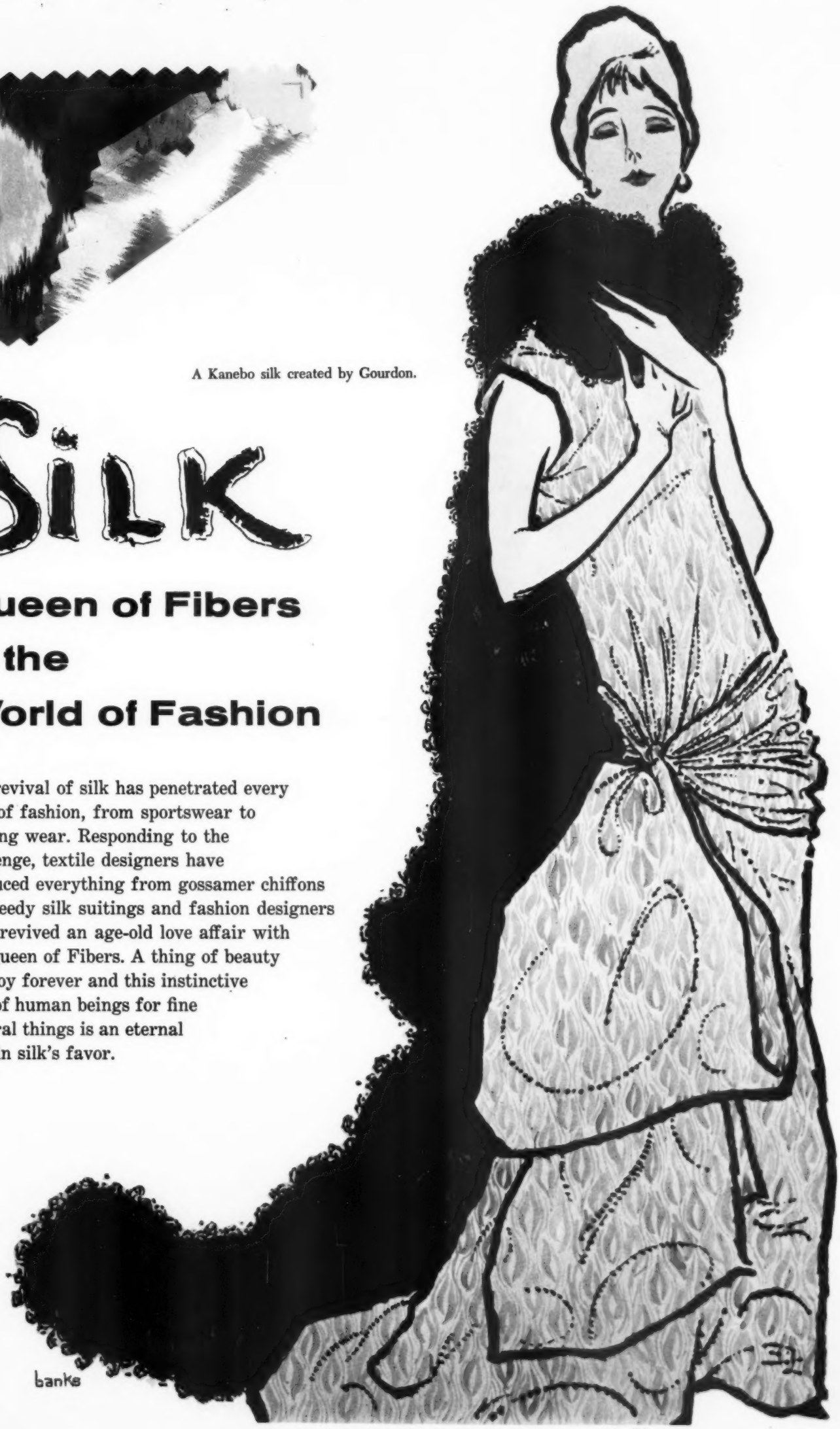


A Kanebo silk created by Gourdon.

SILK

Queen of Fibers in the World of Fashion

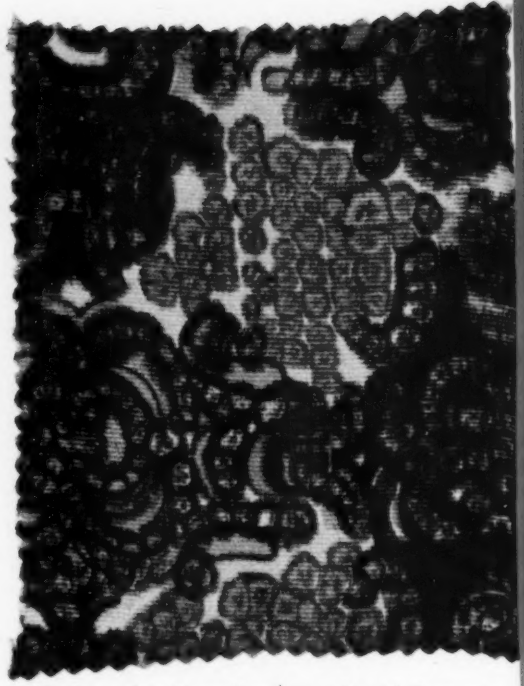
The revival of silk has penetrated every field of fashion, from sportswear to evening wear. Responding to the challenge, textile designers have produced everything from gossamer chiffons to tweedy silk suitings and fashion designers have revived an age-old love affair with the Queen of Fibers. A thing of beauty is a joy forever and this instinctive love of human beings for fine natural things is an eternal plus in silk's favor.



Fashion Directions in Silk Prints

Many current prints show the influence of the abstract expressionist painters.

The two-dimensional flower print with abstract forms and gentle, muted colors is a trend.



Persian prints in modern textural renderings convey the effect of the traditional patterns.

Taffeta warp prints in rich and sophisticated colorings are a frequent note in many lines.

The white ground floral, softly colored and drawn with a poetic line, is high fashion.

The strong influence of the painter, Bernard Buffet, is seen in this outlined abstract floral.

Random geometrical designs like this, also show the influence of modern abstract painters.

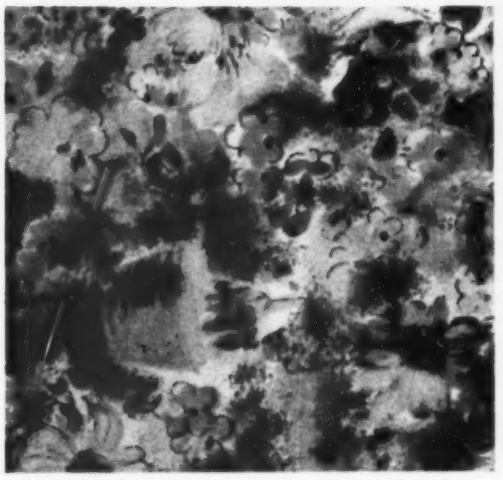
The watercolor print, sentimental in approach, adapts itself to the romantic look in dresses.

Texture designs in brilliant colorings with highlights of white, are in the French tradition.

This Belding Corticelli print uses the watercolor technique to achieve soft, blended colorings.

The Silk Print Reflects Modern Art

Kaleidoscopic splashes of color in silk linen by Dorothy Dickerson.



Bright splashes of flat color animate this print by G. Hirsch Sons. It is called "Love Letters."

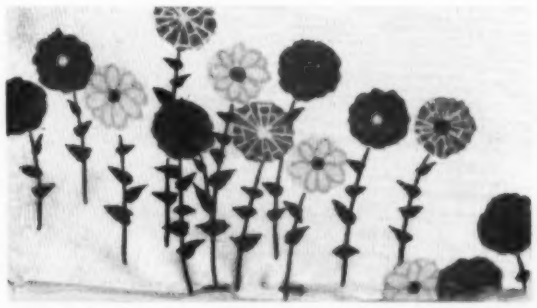
Violent splashes of orange and green in a pure silk slubbed organza cocktail dress by Count Sarmi.

Parchment white silk crepe with widely spaced peony print in an afternoon dress by Irene of California.

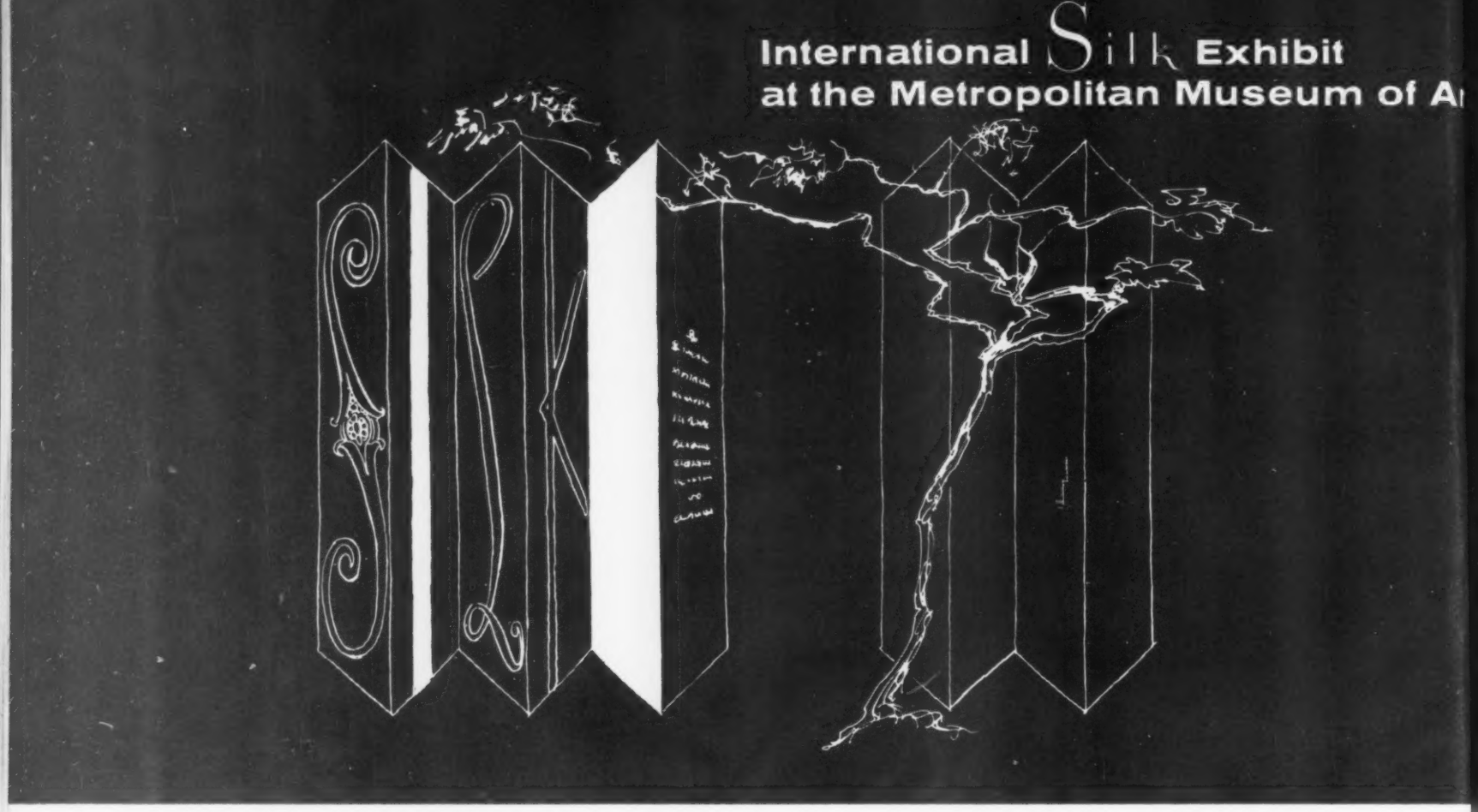
THE MODERN ART MOVEMENTS, particularly abstract expressionism, are finding logical devotees among textile designers. A large number of the new silk prints owe their inspiration to the work of contemporary painters. Whatever one may think of abstract expressionism as an art form, its effect on silk prints is dynamic and has brought new sophistication to the field. Perhaps its greatest influence has been in color — brilliant new combinations like magenta and turquoise, cerise and yellow, orange and aqua. But in black and white prints too, it has achieved a freedom which is bold and exciting.

(continued)

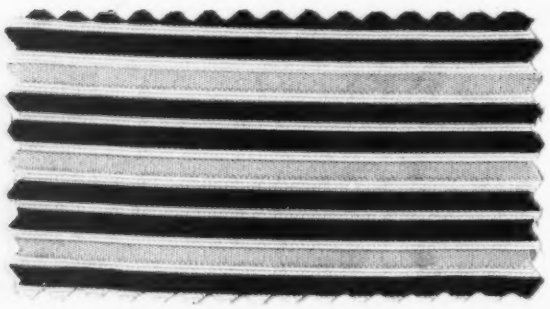
A modern abstract approach to a leaf design motif is used in this Segreta print by A.P. Silk Company.



Deep greens and purples, taken from the color palette of modern painters, is used in an A.P. shantung print.



The Silk Exhibit at the Metropolitan's Costume Institute was designed by Lawrence Bartscher. Using the concept of picture frames to display modern silks as works of art, Mr. Bartscher created a group of standing screens to open the exhibit *(above)* and then developed five separate thematic groupings for the overall display *(below)*. Swatched here are representative fabrics from the exhibit.

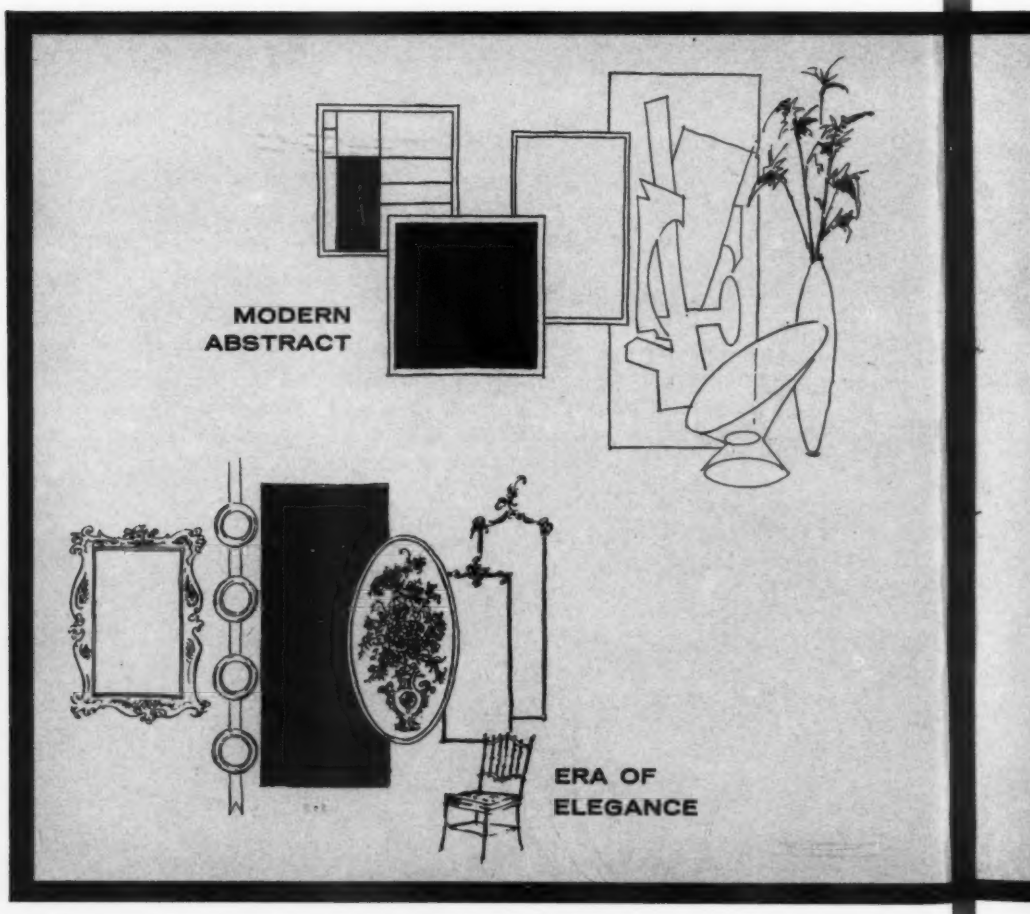


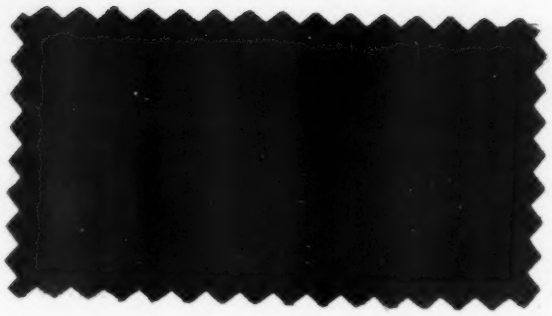
A double warp silk. Ground is white faille overwoven in three blending colors of Myrtle, Peacock, Turquoise.

FABRIC BY CATOIR SILK

Antique iridescent silk shantung in a suiting weight. Same fabric also in stripes, checks, plaids and 25 colors.

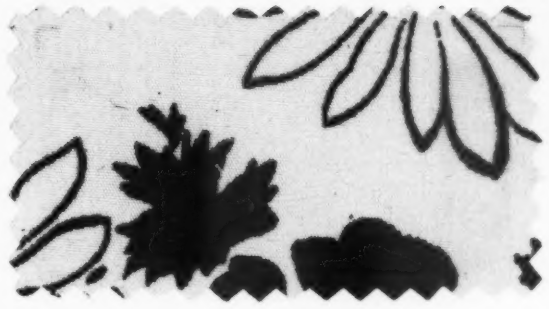
FABRIC BY JACOBSON





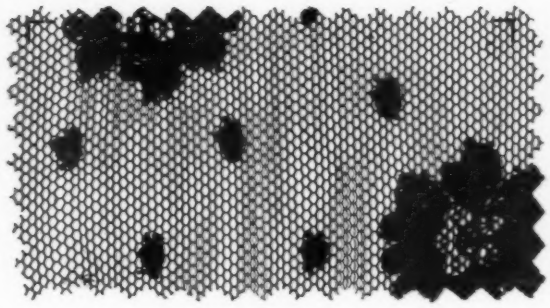
A Persian design motif printed on pure silk shantung. Traditional Persian colorings have strong modern appeal.

FABRIC BY BELDING CORTICELLI



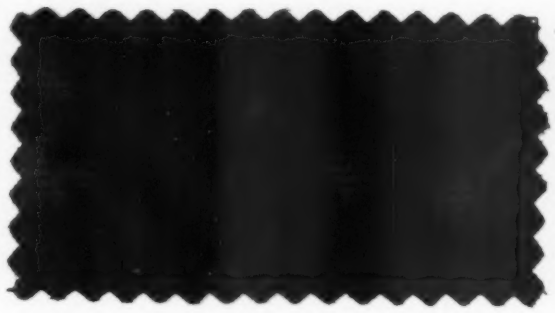
French field daisies printed on pure silk. A design in black and white for the sophisticated fashion field.

FABRIC BY SCALAMANDRE SILKS



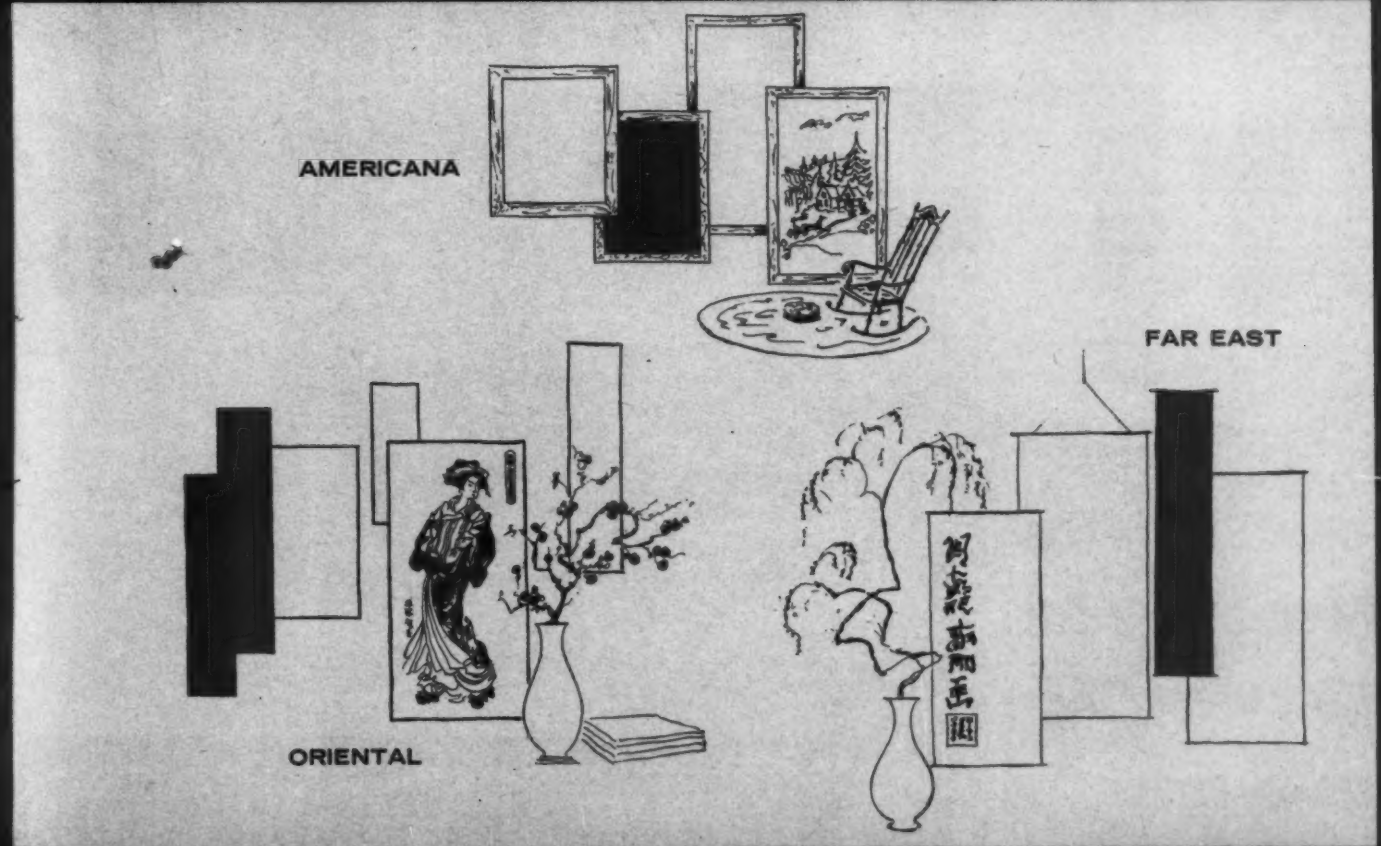
A Point d'Esprit hand clipped silk lace. The design was derived from an old hand made French Chantilly lace.

FABRIC BY STERN & STERN



A luxurious warp print silk ottoman with highlights of magenta and purple – a strong fashion color direction.

FABRIC BY SHAMASH



Exhibitors

Acme Pacific Corp.
A. P. Silk Co.
American Silk Mills
Auburn Fabrics
Belding Corticelli
Brochers Trading Corp.
Burlington Industries
Catoir Silk
Chardon Fabrics
Cohama
Couleur Fabrics
Couture Fabrics
Dundee Mills
Elgin Fabrics
Gilman Fabrics
Goodman & Theise
C. M. Gourdon
Gunze Trading Co.
G. Hirsch Sons
Z. Horikoshi & Co.
Ichida & Co.
C. Itoh & Co.
S. Kamei & Co.
G. Kimura & Co.
Mayar Silk Mills
Marubeni-Iida, Inc.
Mitsui Bussan Kaisha
Nichimen Co.
Nippon Trading Co.
Y. Nishida & Co.
Onondaga Silk Co.
Republic Commercial
Robaix, Inc.
Scalamandré Silks
S. Shamash & Sons
Shinyei Kiito Kaisha
Shulman Fabrics
Sicobo Fabrics
Silks From France, Inc.
Wm. Skinner & Sons
Stehli Silks
Stern & Stern Textiles
Strong & Co.
Syntex Mills
West Orient Silk Corp.

SILK . . . . .

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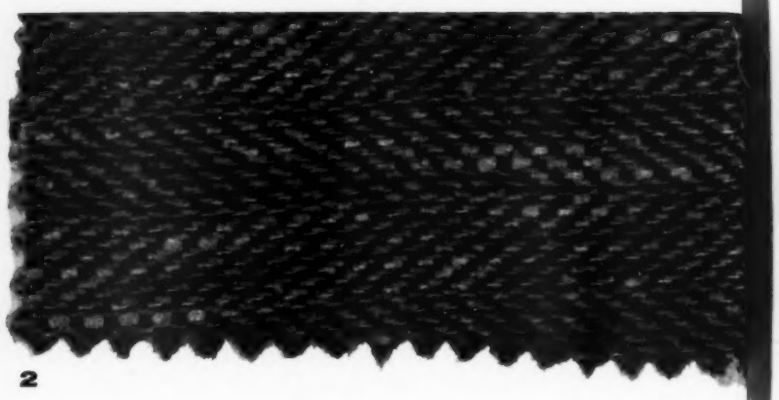

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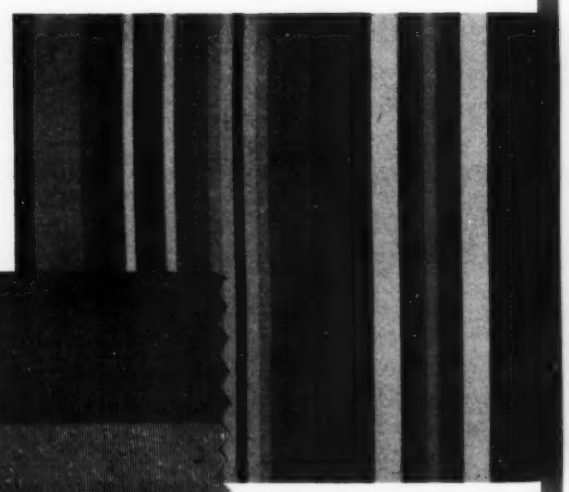

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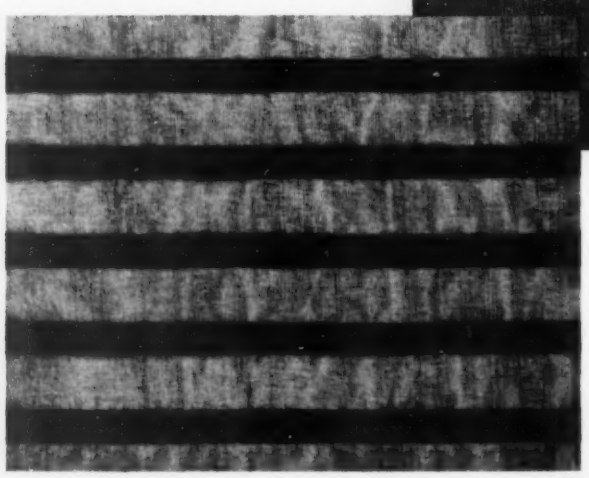

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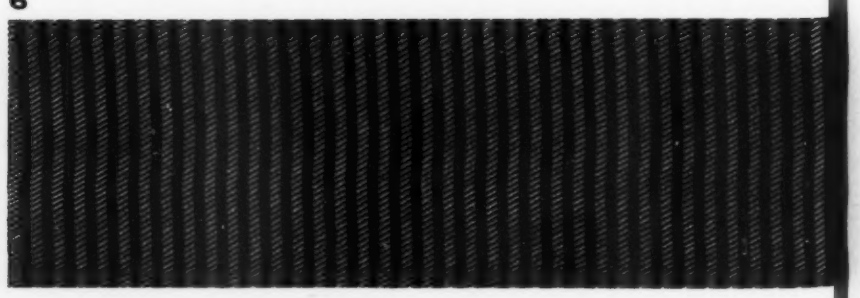


6

1 Butterfly silk jacquard in 3 shades of blue. By Onondaga.

2 Herringbone weave tussah in a suiting weight. By Elgin.

3 Multicolored warp stripe silk with red filling. By Cohama.

4 Iridescent silk stripe woven with gold thread. By G. Hirsch.

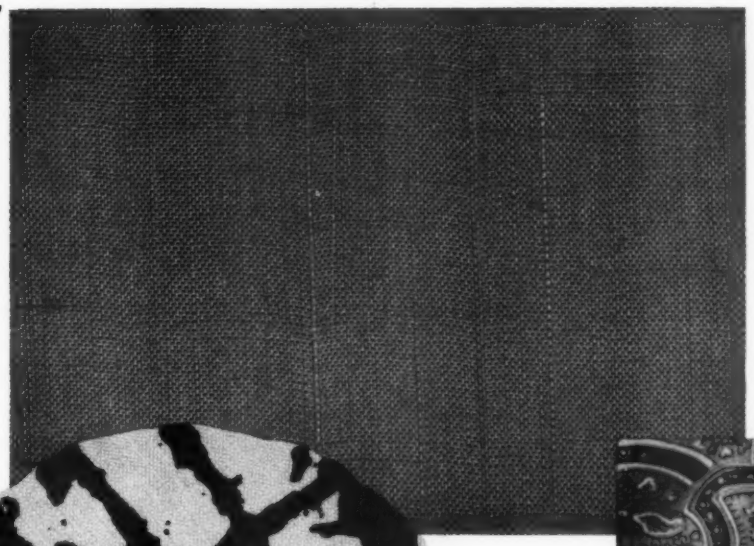
5 A corded organdy made of silk and worsted. By Stern & Stern.

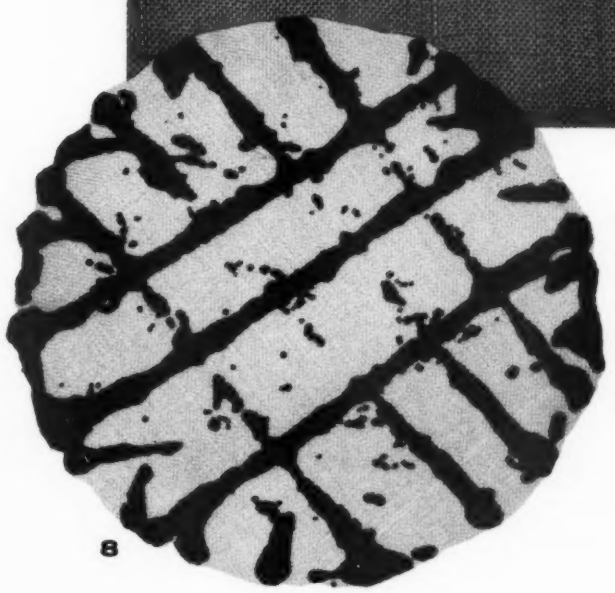
6 A woven surah in classic silk twill stripe. By Stern & Stern.

. . . .has many faces

The International Silk Exhibit at the Metropolitan Museum of Art Reveals the Great Versatility of Silk which has Always Been and Still Remains Fashion's Favorite Fiber

7





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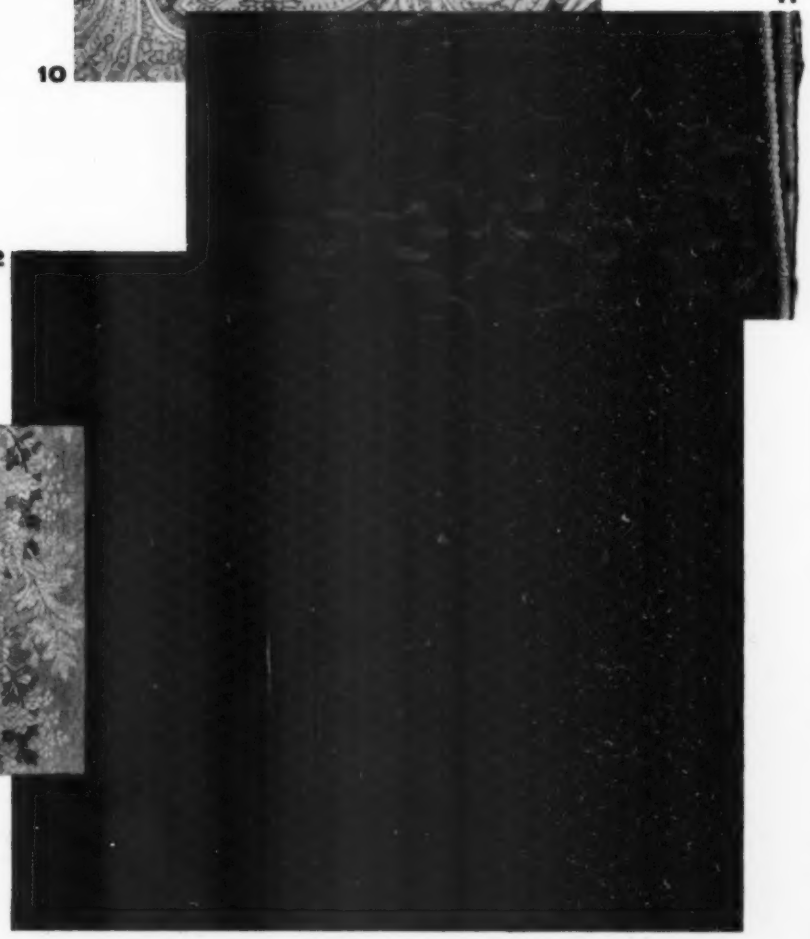

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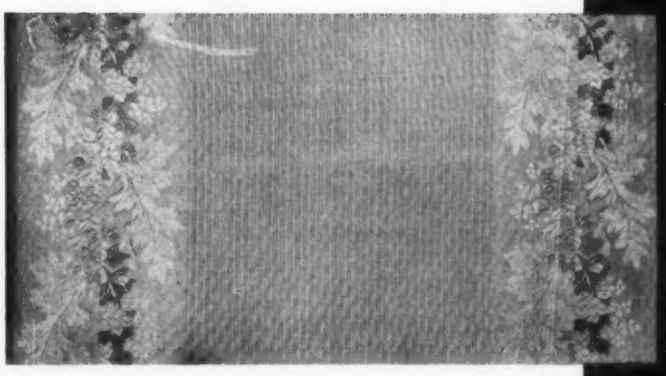


7 Lustrous silk, linen face. By Dundee.

8 Oriental spaced figure in black on ivory linen-faced silk. By Couture.

9 Delicate jacquard floral motif in a repeating silk stripe. By Auburn.

10 A Persian print in luminous modern colorings on dress silk. By Skinner.

11 Renaissance brocade by Scalamandre.

12 A small woven diamond pattern done in black and amber. By Catoir.

Left. A demure at-home dress in silk serge with white chiffon blouse by William Pearson of Harou. *Right.* White silk chiffon jersey with deep plunging Grecian bodice and drapery contrasts with dramatic jet black silk chiffon jersey. Both by Helen Rose.

BLACK AND WHITE SILKS

The popularity of black and white is in no sense a denial of the current emphasis on color. It is rather a logical reaction offering a counterpoint note to color generally. Black and white serves to give variety to a woman's wardrobe. It has always been and always will be one of the most elegant of fashion combinations. Background design from Couture Fabrics. •

Black and white silk costume as precise as a Mondrian painting was designed by John Moore of Talmack.

White silk dot-spot ottoman with black silk faille binding by John Moore of Talmack.

Black silk organza with buoyant bell-shaped skirt banded at sides with white applique flowers on white silk organza. By Count Sarmi.

The COOSA

BOUQUET of COLORS

for SPRING · 1961

Coosa Presents with Pride

its Bouquet of Fashion Right

Colors for Spring, 1961

Heralding a Bright and

Challenging Season of Fashion.

The **COOSA**

BOUQUET

of

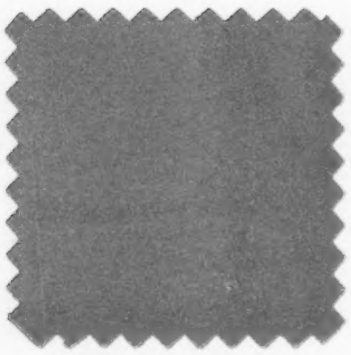
COLORS

for **SPRING · 1961**

Not shown here is Coosa's range of the important off-white shades — a strong fashion direction for the coming seasons. Samples will be sent on request.

1261 SUN GOLD TAN

1061 GRAPE BEIGE



1161 CLOVE BEIGE

1361 GOLD TAN

1461 Apple Bloom

1861 Mauve Pink

2261 Fresco Blue

1561 Sweetwillow Green

1961 Young Cherry Blossom

2361 Cornflower

1661 Ancient Moss

2061 Budding Cyclamen

2461 Button Blue

1761 Orient Green

2161 Tulip Red

2561 Royal Iris

COLOR RIGHT

Color is the single most important factor in the world of fashion. It is **color** which makes fabric sing with life and freshness. It is **color** which transforms a silhouette into a fashion. It is **color** which gives vitality to a new season. The changing patterns of color preference are Coosa's province. This is our art and our business at one and the same time.

FASHION RIGHT

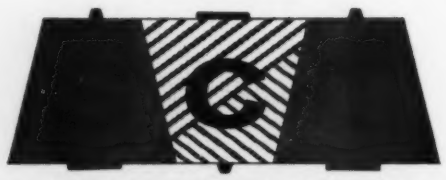
Coosa colors are geared to the most wanted directions in fashion. Our new color directions are developed and presented with the authority of the AMERICAN FABRICS' COLOR COUNCIL.

QUALITY CONTROL

Coosa takes great pride in the quality control system which guides its production line in Chattanooga. Fine mercerized cotton yarns are used, dyed to exacting standards. Coosa's mercerized yarns carry the guarantee of free-running uniformity in the weaving.

STANDARD COLORS

Coosa's standard color card offers a full spectrum of over one hundred fashion shades. Samples of the full range (112) shades may be obtained by writing to Standard-Coosa-Thatcher, Chattanooga 1, Tennessee or 350 Fifth Avenue, N. Y. 1, N. Y.



STANDARD-COOSA-THATCHER

SPINNERS / MERCERIZERS / DYERS / BLEACHERS

CHATTANOOGA 1, TENNESSEE

This is the Story of ACRILAN*

A Fiber Which Plays Many Roles on the Textile Stage and Plays Them All Like a Star

An AF Marketing Report

*REG. T.M. OF CHEMSTRAND

VETERAN PERFORMER GETS ITS NAME IN LIGHTS

ACRILAN
ACRYLIC FIBER

Chemstrand's Acrilan, made by fiber specialists, has steadily risen in public favor, now receives top billing in many key roles

LIKE ANY TRULY professional performer, Acrilan has passed through years of arduous apprenticeship. During those years it has played a variety of roles, has won wide public acclaim, and is now playing a leading part not only on the domestic and industrial scene, but also in the high drama of fashion.

Behind this rise to fame stands The Chemstrand Corporation and its unique position as a producer which specializes in fibers and only in fibers. All the facilities of the big Chemstrand organization are therefore channelled into the research, development, production and marketing of fibers.

What are the qualities upon which Acrilan's distinction is based? First and foremost stands its basic simplicity. It is built from two natural substances – natural gas and air. It is a true acrylic, being 85% or more pure acrylonitrile, a derivative of these two natural elements. It is extruded from a solution as a continuous filament, is dried, crimped to give it physical qualities such as bulk, and is then cut into uniform staple lengths for spinning. After further drying it is baled for shipment to the mill.

Acrilan is distinguished by its fine hand which can be found under a great variety of forms. It can be rendered soft or crisp, smooth or fuzzy, dull or shiny, gossamer fine or ruggedly strong. When it is blended with other fibers, it imparts its own distinction to the blend. This hand can be found in luxurious deep pile carpets, in fabrics for fleecy overcoats, in luxuriously soft blankets, in elegant flannels with a cashmere-like softness, in porous lightweight fabrics for summer in the north, winter in the resorts or tropical year-round use, and in all manner of everyday suitings, dress and sportswear fabrics. This hand is also to be found in fine spun sheers, knits and supple jerseys, sweaters, socks, scarves.

Acrilan is distinguished for its year-round use. It can be so woven or knitted as to make it either cool or warm. With a porous construction it will be cool, for the air will pass freely through the fabric to the skin. In a dense or bulky construction, it will trap and retain the body's heat and form an insulating layer against the cold.

One of Acrilan's most important qualities is stability. This includes not only resistance to shrinking, bagging and sagging, but the positive qualities of press retention, wrinkle resistance, permanent pleatability and easy care. Whether the garment is designed to be washed or dry cleaned, the intrinsic qualities of the fiber itself make it equally responsive and docile. (The consumer is well-advised, however, to check all the findings – trimmings, facings, linings – and the sewing thread used in construction to determine whether they will respond in the same way as Acrilan itself.)

In the case of fabrics of all-Acrilan, consumers can rest assured of their performance but in the case of blends the proportion must be noted. For instance, good wash-and-wear performance usually calls for a blend of 80% Acrilan with 20% cotton, or 70% Acrilan with 30% other fiber, although special constructions of increased count and weight for men's wear in 55% Acrilan and 45% rayon are excellent wash-and-wear performers. Other blends should be engineered in terms of the fabric's end use in order to take full advantage of Acrilan's many virtues.

Another of Acrilan's qualities is that it is hydrophobic; that is to say, the fiber naturally absorbs very little moisture. Because of this it is highly resistant to water-borne staining, and, where stained, the stain can be removed with little difficulty since it does not penetrate easily or deeply. The same quality makes garments of Acrilan wash easily and dry quickly so that less pressing and ironing are necessary to restore their appearance.

Especially important in certain fields is Acrilan's resistance to oil and grease staining. Such stains do not penetrate the fiber and may be removed with relative ease, leaving no

*REG. T.M. OF CHEMSTRAND

And the audience can count on a

ACRILAN ACRYLIC FIBER

ACRILAN ACRYLIC FIBER

after effects. Conventional dry-cleaning is recommended.

Acrilan fiber is thermoplastic. It becomes moldable when it passes a certain critical temperature. This quality, of high value in the apparel fields, makes it readily adaptable to permanent pleating, which holds up under rugged use. Its inverse characteristic is equally of value. Flat surfaces tend to hold their smooth appearance or to hang out and regain their shape readily, making for neat appearance even under continuous use.

In the Acrilan repertoire is a good measure of resilience. It has the ability to make rapid recovery from pressure and strain, even under conditions of severe humidity and heat. This feature is built into the fiber's cross section and inner structure. It is of special value in the apparel field and in floor coverings, where the pile must not become permanently distorted under the weight of heavy objects.

Finally, we note the various qualities of resistance which are so important to the consumer in obtaining service from textiles. Acrilan is highly resistant in various respects. It is resistant to moths and mildew and requires no special care or storage either in winter or summer. It is highly resistant to acid and most common chemicals, which is of great value to industrial users. It is resistant to fading, which is an important feature in the decorative fabrics field. And finally it is non-allergenic. This is important in apparel, home and institutional uses.

These, in short, are some of the many reasons why Acrilan is given top billing on the fiber stage today. Acrilan is to be found in many different fields and new roles are being constantly added to its already rounded repertoire. On the following pages some current applications of Acrilan are discussed and shown, and attention is drawn to some of the outstanding fabrics developed out of this most versatile of man-made fibers.

brilliant performance

A wash-wear men's suiting cloth woven from a blend of 50% Acrilan, 40% rayon and 10% acetate. Has great stability.

FABRIC BY BURLINGTON

"Conquest," a transitional weight sportswear fabric for women's and children's garments. It is 50-50 Acrilan-rayon.

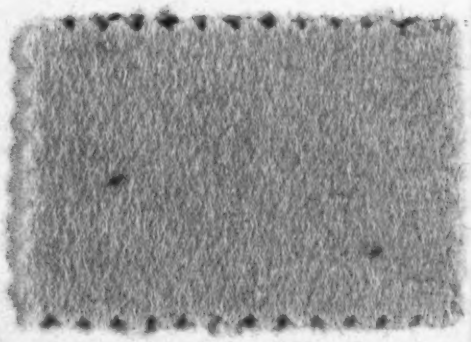
FABRIC BY FABREX

A 50-50 blend of Acrilan and wool. It weighs only 9¼ ounces and is styled for the current direction in sportcoatings.

FABRIC BY CYRIL JOHNSON

Cross-dyed in a single dye bath, a brushed sweater fabric of Acrilan and Acrilan 16, in a wide range of colors.

SWEATER FABRIC OF 100% ACRILAN

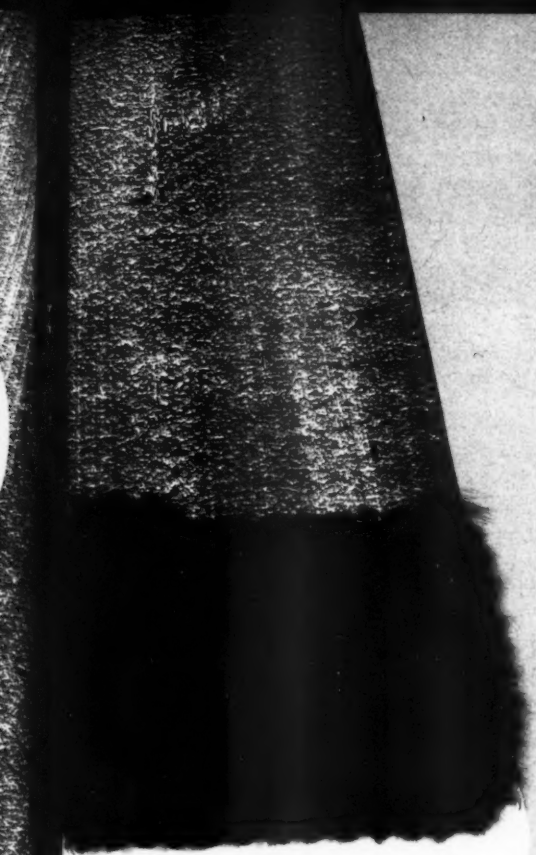


"Peeress," a full-bodied blanket woven of 100% Acrilan, provides warmth without weight, is washable and moth-proof.

FABRIC BY PEPPERELL

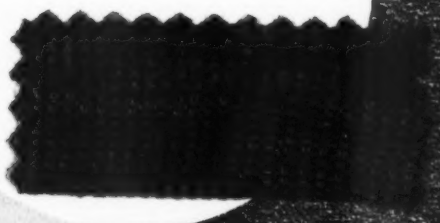
AMONG THE LEADING ROLES

The versatility of Acrilan encompasses fine **blankets** in decorator colors, machine washable and highly resistant to moths and mildew, in a variety of weights . . . luxurious **floor coverings** with great crush resistance, easy-to-clean, and distinguished in appearance . . . elegant **flannel** suitings and sportswear fabrics which pleat durably, resist crushing and mussing, and which require no protec-



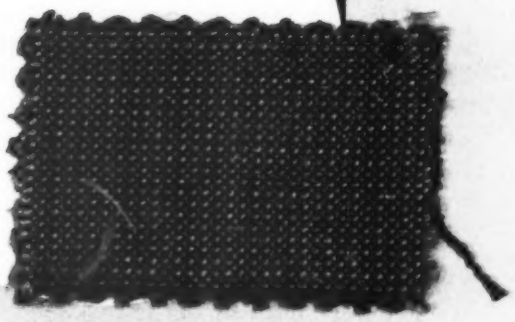
A deep pile, fur-like fabric of 100% Acrilan on the face. Such fabrics are used as linings for outerwear garments.

FABRIC BY BORG



A soft, luxurious brushed knit fabric of Acrilan, machine washable. For women's, men's and children's sportswear.

FABRIC BY BEAUNIT



A handsome, long-wearing upholstery fabric of 70% Acrilan and 30% cotton. Resists fading, soiling and is easily cleaned.

FABRIC BY HOLYOKE

A wash-wear blend of 70% Acrilan and 30% worsted in the new color harmonies. Specifically designed for men's suits.

FABRIC BY MILLIKEN

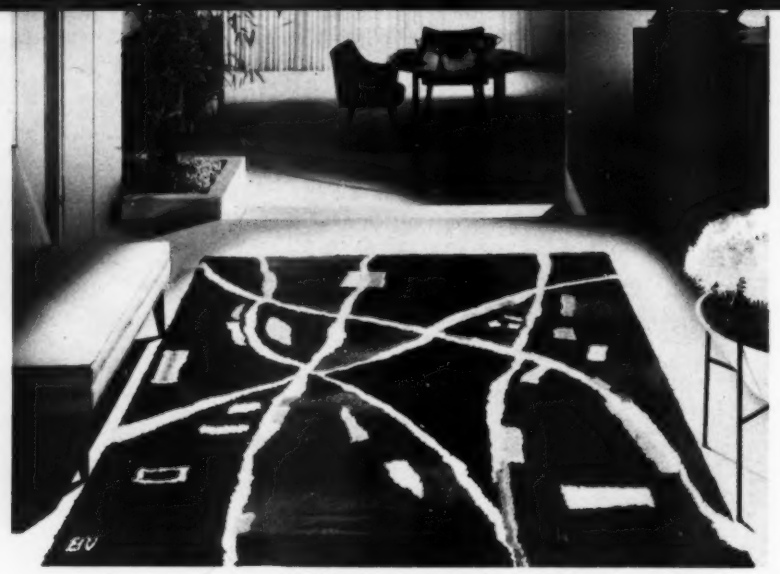
This lightweight flannel is made of 100% Acrilan fiber and has an excellent worsted-like hand. It is called "Velgado."

FABRIC BY COHAMA

PLAYED BY ACRILAN . . . . .

tion from moths or mildew . . . fine fade-resistant **upholstery fabrics** which are easy to clean and resist soiling, in a variety of styles and textures . . . fine and bulk dress knits and sweaters, in which the warm-and-cool properties of Acrilan are explored to the full . . . **wash-and-wear** of many kinds but especially fabrics for year round slacks and suits and the all-important jersey shirt and blouse.

Machine washable Acrilan blankets are decorative and moth-proof.



Acrilan carpets are resilient, resist stains, are easily cleaned.

AN IMPORTANT ROLE IN THE HOME

Blankets of Acrilan

The arrival of warmth-with-low-weight blankets of all-Acrilan has revolutionized tradition in several respects. Most important is the revolution in blanket hygiene. Such blankets are completely machine washable and can be laundered with the same regularity as other household items.

Interesting is the decorative revolution which has arrived with these blankets. Because they are available in fine decorator colors, it has been found possible to dispense with the traditional bedspread and allow the blanket to take its place as a decorative element in the bedroom ensemble. The increased exposure to dust and soiling is balanced by increased washability and freshness in use.

The hidden revolution is the revolution in storage. The old precautions with cedar chests, moth-proof bags and moth-balls have gone by the board with the introduction of a fiber which has no attraction for moths or mildew. Even in the most humid climates such blankets are simply stored like household linens, ready for immediate use.

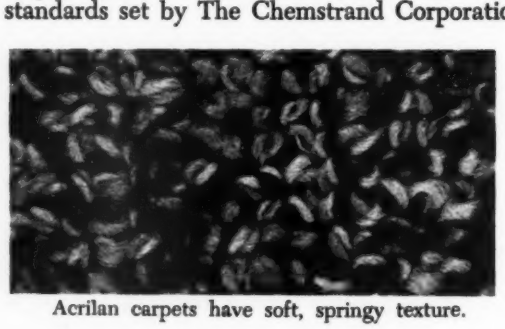
Seals of quality are issued by Chemstrand also for its blankets of Acrilan in order to safeguard the trade and the public. They are a guarantee that the blankets are made of 100% Acrilan and conform to accepted standards of construction and performance.

Carpets and Rugs

In no department of home furnishings does tradition set a higher standard of quality than in floor coverings. When The Chemstrand Corporation's fiber scientists began to investigate the possibility of improving upon traditionally accepted fibers used in carpets and rugs, they undertook one of the most demanding assignments in the whole field of textile application. As basis for their research they already had a fiber which was luxurious, could be effectively dyed, was resilient yet soft to the touch, and which resisted chemicals, moths, organic growths and fading. Most important was the fiber's resistance to oil and water-borne staining with consequent easy cleaning.

After extensive research a staple fiber was produced which filled the exacting requirements of the floor coverings field. Within a relatively short time after its introduction most of the major carpet weavers in the nation had adopted Chemstrand's acrylic fiber in their carpet lines. Today Acrilan® carpet accounts for a major portion of all the nation's high-end soft floor covering sales.

The popularity of Acrilan carpets has been furthered by a well-conceived quality standards program, which offers to the manufacturer, the store and the consumer the advantages of superior quality in a new field where no traditional hallmarks exist. This program includes an assurance that not less than 70% of the face fiber of the carpet is Chemstrand's acrylic fiber, the balance being wool or fiber of certain appropriate specifications, including proper pile weight requirements. It guarantees that the product conforms to special quality standards set by The Chemstrand Corporation.



Acrilan carpets have soft, springy texture.

Upholstery Fabrics of Acrilan

Acrilan's resistance to oil and water-borne staining gives it a very practical advantage in upholstery fabrics which do not soil readily and can be cleaned easily. These fabrics also offer excellent resistance to fading in sunlight, and to wear through abrasion, yet they retain the pleasant tactile qualities of traditional upholstery materials.

Acrilan is also being increasingly used as fiberfill for pillows, mattress pads and coverlets, where its superior resilience and low moisture absorbency, as well as its moth resistance and easy washability, are sterling advantages. It is also being used as a pad and seat filler in combination with urethane foam cushioning.

Weatherstripping

Acrilan's place in the home is rounded out by its supremacy as a weatherstripping material. Its resistance to wear, coupled with its resilience, make it popular as a seal on storm windows and storm doors. Its hydrophobic nature prevents it from accumulating moisture, frost and dirt.

ACRILAN
ACRYLIC FIBER

ACRILAN
A GREAT STAR
in the
WORLD OF FASHION

Acrilan in Women's Wear

The smooth hand, suppleness, resilience, warmth without weight, pleat retention and wide color range from dark to pastel shades, commends Acrilan blends to women whether in woven or knit goods. With the arrival of turbo-spun yarns of 100% Acrilan yarns with special bulk and texture, the variety of beautiful fabrics available in all-Acrilan, is increased.

The Acrilan fiber's high stability and press retention ensures that fabrics of Acrilan in women's apparel will preserve their fresh, neat appearance and give satisfactory service over long periods of time. For most women, and especially those with families, an appealing feature is the possibility of storing winter clothes of Acrilan without special precautions against moths and organic moulds.

In woven goods there are plain colors, as well as union, cross and resist-dyed colors in suit and sportswear fabrics. These are blends of Acrilan and wool, Acrilan and rayon or other blends, and all can be machine washable without more than fractional shrinkage. They can be drip dried or machine dried with excellent results.

Acrilan in Men's Wear

Acrilan is the fiber whose luxury feel and supple resilience has introduced a new dimension to men's wash-and-wear sportswear and slacks. Light in weight, smooth to the hand, it places these fabrics on a level with traditional fashion suitings in elegance and styling but far above them in terms of maintenance and trouble-free care. Blends of 70% Acrilan with wool or with rayon, and 55% Acrilan with rayon are admirable examples of these fabrics.

Even in hot and humid conditions these fabrics hold their press, resist rumpling and they do not fuzz or pill. Acrilan's dimensional stability results in freedom from shrinkage and simplifies upkeep problems enormously.

In appropriately blended and constructed flannels, Acrilan offers wash-and-wear properties without sacrifice of the traditional flannel qualities – it wears and looks well, it is pleasant to touch and cleans easily. These blends bring flannel sales from a seasonal item to a year-round basis. In baseball flannel there is a blend which includes nylon and offers high resistance to abrasion and tearing as well as quick drying qualities.

Acrilan in Uniforms

For industry, both in overalls and uniforms, Acrilan has special advantages. It holds its crease and press. It is highly resistant to acids used in the chemical industries. It is highly resistant to oil and grease staining, and after being stained washes out easily. This has gained it wide use by companies, including several major oil concerns, whose activities demand such properties in a fabric.

Dimensional stability of Acrilan is a great advantage here, since overall and uniform fabrics are subject to repeated cleaning or laundering and must stand up both in fit and appearance. Abrasion resistance is also an important consideration, since experience shows that this type clothing tends to fray out first at the cuffs and other abrasion points, rendering the rest of the garment useless.

Acrilan in Children's Wear

In children's wear the qualities of fabrics of Acrilan have special value. For infants there are buntings, blankets, woven fabrics and knits. For toddlers through teen-age there are fabrics for jackets, slacks, skirts and sweaters, dresses, sportswear and play outfits.

In fine or bulky jerseys Acrilan is warm and lightweight. It does not have hardness or scratchiness in spite of its highly resistant character. Because it is not moisture absorbent, it is quickly ready to wear after washing and it does not sag or stretch out of shape.

Acrilan in Socks

Acrilan knits into fine socks for men, women and children in a wide range of colors. These are growing in favor because they combine the particular distinction of Acrilan with the workhorse qualities standard in the field today.

Versatility in Dyeing Knitted Fabrics

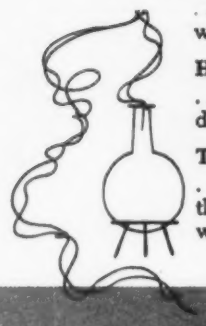
Because of a happy combination of differences and similarities in the chemical composition of The Chemstand Corporation's acrylic fibers – Acrilan and Acrilan 16 – knit goods which are blended of the two may be piece dyed in a single bath and yet emerge with two colors.

This cross-dyeing technique is possible because of basic differences in Acrilan and Acrilan 16 which cause opposite reactions to selected types of dye. Acrilan will react to one type of dye; Acrilan 16 to another. The result may be half-hose or sweaters, for instance, of maroon and black, grey and blue, or theoretically any color combination. Depending on the way the sock was knit in the greige . . . or the sweater . . . it will emerge from the dye bath in a pattern that is argyle, striped, heather effect, etc.

Such color line flexibility allows last minute decisions as to color ranges, makes it possible to reduce inventories of fashion goods and acts as a protection against the vagaries of market trends.

ACRILAN HAS THESE BASIC QUALITIES—

IT IS:



DIMENSIONALLY STABLE

. . . resists shrinking, sagging, stretching through normal wear.

HYDROPHOBIC

. . . absorbs little moisture; therefore, does not shrink and dries quickly. Gives greater soil resistance.

THERMOPLASTIC

. . . can be heat-set so that pleats and trouser creases retain their knife-edge sharpness through countless washings and wearings, with little if any pressing or ironing required.

RESILIENT

. . . excellent wrinkle recovery – springs back into shape after being crushed, even in damp, humid weather.

NON-ALLERGENIC

. . . causes no reaction from those susceptible to allergies. Not scratchy or irritating to sensitive skins.

COLOR-FAST

. . . retains true-to-dyed color, in both pure and blended forms.

RESISTANT

. . . resists damage by moths, mildew, most common chemicals and acids.

A STAR PERFORMER IS NOT BORN OVERNIGHT IT TAKES HARD WORK AND WIDE EXPERIENCE

ACRILAN was first introduced in 1952. The new, improved, Acrilan was launched in 1954. Nowhere does success come out of the blue sky and in the textile industry, above all, it does not arrive overnight. What is the secret of Acrilan's rapid rise from a pilot operation to stardom.

Product of Fiber Specialists

The Chemstrand Corporation, which makes Acrilan, is the only producer of truly man-made fibers which did not enter the textile business as a side line. From its inception it was devoted wholly and exclusively to the business of making and improving textile fibers. Today, its high standing has been built on the quality of the textile fiber products in which it specializes.

Pushing the Boundaries

During the years in which Acrilan was being developed and launched by The Chemstrand Corporation, the textile technicians were all important. A fiber development company cannot look backwards. The competition is fierce. Living standards are rising, the population is growing, natural resources are limited in volume and the public's face is turned towards new scientific developments. The burden of this development is on the shoulders of the textile technicians, men who can create, endow and adapt the discoveries of research to serve the needs of today's living.

Acrilan grew out of this need. First and foremost it is a soundly tailored fiber of advanced design. It has been custom built by The Chemstrand Corporation's textile technicians to meet precisely the needs and equipment of the textile industry and today's markets. It has been endowed with a chameleon range of qualities and facets which give it a great repertory of roles. Chemstrand's technicians have been trained in textiles. They are the same Chemstrand teams who have already made history in nylon. And this is the source of Acrilan's tremendous success, for the fiber is parent to the fabric and the better the fiber, the better the fabric.

Great Distinction in Different Roles

Not only is Acrilan showing itself a great actor but it performs with uniform distinction. Whether used in high fashion fabrics or in workclothes, blankets or floor coverings, Acrilan has a fine hand, resilience, resistance, color-fastness and durability. Whether it is used alone or blended with other fibers, it communicates its distinction to every role it plays.

Acrilan's distinction is not accidental; it is a distinction built on talent and hard work. Chemstrand's technicians have created that distinction with forethought and deliberation. They have taken a chemical fiber and given it unique properties; they have developed its cross section, its textures, its finishes, its dyes and dye acceptance, its many varieties. They have found means to give it different characteristics at will, so that, for instance, a mill can run a fabric of 100% Acrilan in the grey and then cross dye it in a single dye bath to achieve a variety of color combinations. This gives the manufacturer a maximum of flexibility right up to the moment when orders must be filled for delivery.

Penetration into New Fields

Chemstrand's textile technicians have gone into the needs of different fields and have opened them up one by one for their versatile fiber. Notable examples of this are the blanket field and the carpet trade, where Acrilan has achieved a position which is unchallenged. Now they are moving further out into the knit field in sweaters and half hose, bringing dye properties to the market which the manufacturer never before possessed in a single fiber, combined with superb qualities of texture and hand.

ACRILAN'S NAME WILL STAY IN LIGHTS

ITS FUTURE IS FULL OF NEW ROLES,

BRILLIANT PERFORMANCES

Impetus for the revival of Art Nouveau came from Fontana of Rome who designed a collection of silk dresses using Liberty's Lotus range of fabrics.

LIBERTY OF LONDON created a stir in the world of fabric fashions recently when it revived the Art Nouveau theme in silk prints – for which this British house is justly world-famous. Art Nouveau was a dominant design influence at the turn of the century and in fabrics Liberty was perhaps its chief exponent both for fashion and for home furnishings. In reviving and re-coloring the original 60-year old block prints, Liberty tapped a design trend which AMERICAN FABRICS believes will exercise a strong influence in the coming seasons. We therefore asked Mr. A. I. Stewart-Liberty, present head of the British fabric house, to discuss the thinking behind the revival. His article follows.

Liberty of London Spurs Revival of Art Nouveau

ART NOUVEAU—which in its final form burst upon the world at the Paris Exhibition of 1900 – owes so much to William Morris and his associates that it can best be thought of as an extension of their work. The "aesthetic movement," which they brought into being in the latter part of the 19th century, was the result of a complete revulsion of feeling against the florid, worldly Second-Empire taste of the 1850s and 1860s, and against the devotion to purely mechanical perfection in the applied arts which was one of the unhappier results of the Industrial Revolution.

The aesthetic movement in Britain was an immensely powerful one. On the design side, there were such giants as Morris, Burne-Jones, Rossetti, Philip Webb, Madox Brown, Faulkner and Marshall. Tennyson and Ruskin – and the vastly articulate William Morris himself – were constantly trumpeting forth the gospel of a return to beauty, simplicity and romance. Despite the slightly acid comment of Swinburne, who declared that Morris and his friends were "more dominated by literature than by life," the ideas and the work of these men completely revolutionized the decor, clothes and thought of their period. In all that they did, they had no more friendly or constant supporter than my great-uncle, Arthur Liberty.

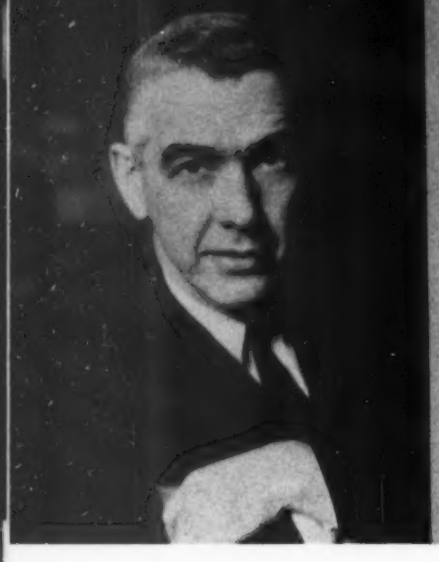
His years of association with the best of Oriental design (he was originally an importer of Far Eastern merchandise) led him to a very swift and lasting belief in the necessity for the precisely outlined forms, pure colours, and hand-craftsmanship which were the basic elements of the new design trend. At his print works in Merton, his own craftsmen hand-blocked, on soft-draping silks or on furnishing fabrics, the designs which were created specially for him by such followers of the William Morris cult as Voysey, Napper, Mawson and Butterfield.

At that period, these heraldically simple designs, with their huge formal flowers, their sedate up-and-down movement, or their vigorous diagonal swoops, were produced in colours which – by association – are a little sad, to modern eyes. The famous "greenery-yallery" combination of the period – that curious mixture of olive, lime, gold, saffron and off-white – is the only one which survives, and which we have tried to reproduce. The nostalgic chilly blues and mournful pinks, the magentas and cabbage greens and heavy browns, are all too cold for use to-day, and we have changed them into something which, we feel, is more appealing to contemporary taste.

The original blocks of many of the designs commissioned by Arthur Liberty in the 1890s and the early 1900s have survived, stored away in our print works in Merton, and many of the original paper impressions are also in our records. Their re-use, now, is the result of our belief that a different approach in the design of printed fabrics would be welcome. The abstract print, the formal haberdasher Paisley, the "typical Liberty floral", and the big blurred flower-print are all still important to us. But we felt – as Morris may have done – the need to produce something that broke away from the three-dimensional look of so many contemporary printed textiles. We felt, rather than knew, that a revival of interest in simple, enclosed forms might be at hand. And we believed that in the old blocks at Merton lay the key to what we were seeking.

In our current "Lotus" screen prints, we have kept exactly to the designs as they were originally created. The writhing flowers and stems, the formal lotus and convolvulus motifs, the heraldic forms are all there; but the colours are the true colours of heraldry. The dreamlike coolness of the "aesthetic" flowers has given way to great brilliance. We have used monotones on white grounds and have printed the design only, in outline, in black on pure white grounds. The extraordinary practical excellence of the designs themselves has proved itself over and over again during these colour-changes, and has confirmed us in our belief that "Art Nouveau" may be a strong influence in all forms of textile design during the coming years. – A. I. STEWART-LIBERTY.

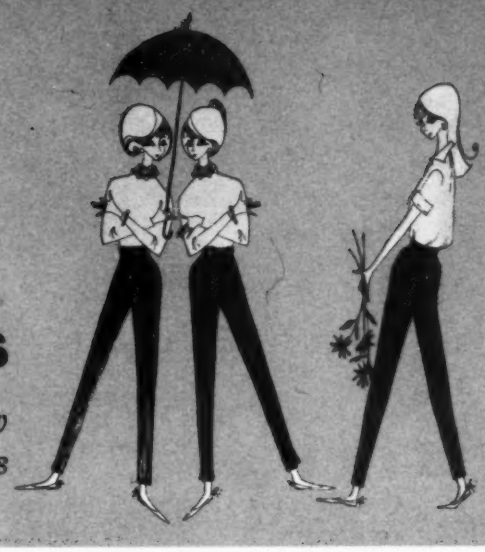
A. I. Stewart-Liberty *(standing)*, author of the above article, is shown here with fellow directors and staff at a design conference in London.



Jack Winter specializes in making pants for women, says this growing trend fills a long-existing need.

Profile on Pants

...and the manufacturer who gave them new status in the world of women's fashions



IF THE SOCIAL SCIENTISTS need further documentation on the changing patterns of American life, they might well turn to women's pants.

Within one decade – and largely within the past five to six years – women's pants have ceased to be something only Marlene Dietrich could wear with a flair. They have now become a basic part of the feminine wardrobe – for both young and old. A recent survey indicates that the average college girl today owns about twelve pair of pants. They include traditional flannel pants, wools and cottons of all types, corduroy, at-home pants in tapestry, brocade and printed velvet, Bermuda shorts – and many different models in a wide range of both pattern and fabric, limited only by the tastes of the wearer.

There are many factors behind this trend.

Pants are practical. The suburban housewife – ferrying her children to school and to music lessons, picking up her commuter husband at the station, going about her endless shopping errands – has found pants logical and practical for her hardworking, informal way of life. Psychologically, too, pants add a note of glamor to her sometimes over-routinized existence. Marlene Dietrich is, after all, still part of the picture and has a not inconsiderable influence on the "ideal" image a suburban housewife has of herself.

IN ADDITION TO BEING PRACTICAL, therefore, pants can also be glamorous. It is this touch of glamor, this carryover from the siren pants of yesterday, which undoubtedly influences the city woman as well as her suburban sister. There are few garments a woman can wear for entertaining at home, which are as sexy, satisfying, and even daring as a pair of tight, tapered black velvet pants.

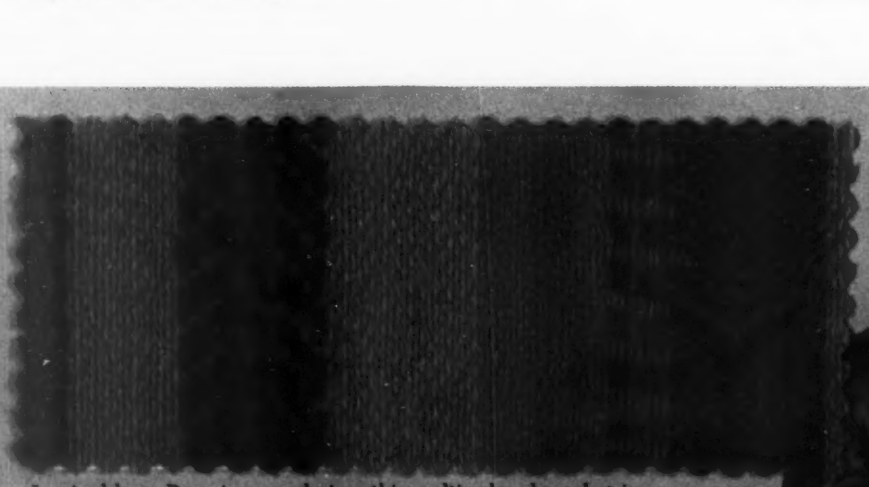
Pants are also comfortable. In many strata of our society they have now replaced the traditional house dress. They give a woman freedom of movement and they speak of a way of life which has thrown overboard the rigid customs of the past, the stuffiness and formality of earlier periods.

In short, women's pants match our American way of life.

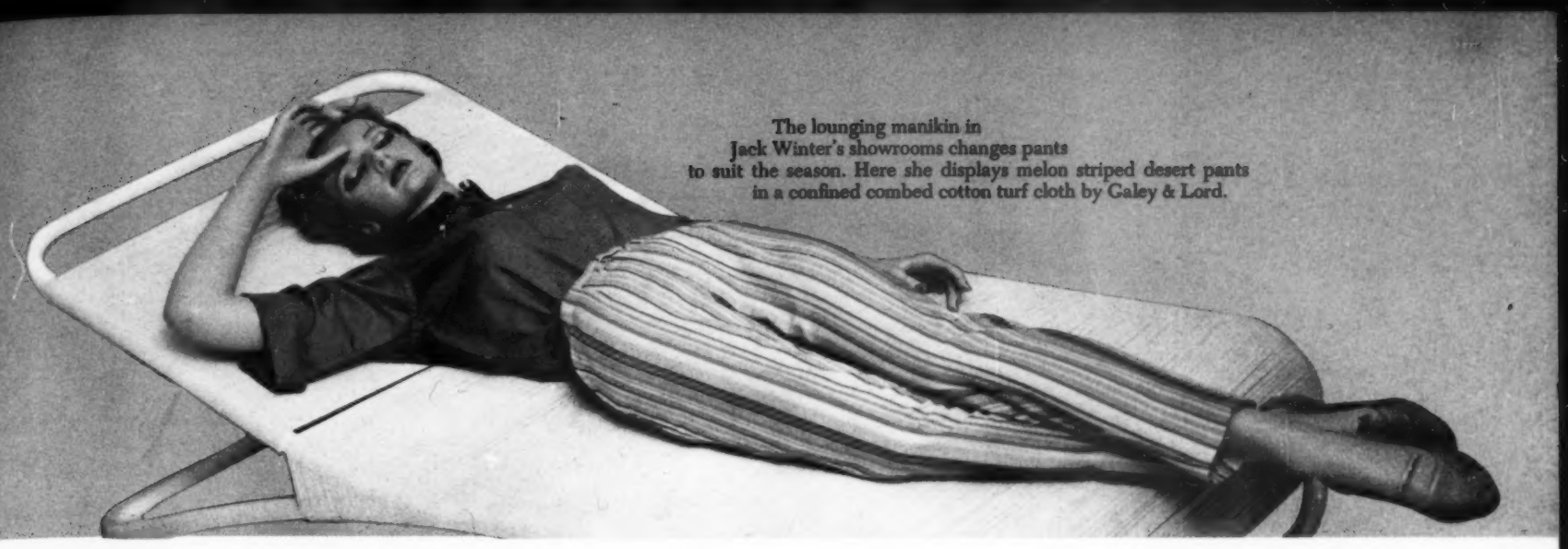
But we cannot help feeling that none of these social and logical reasons would have been strong enough to give women's pants their wide acceptance if it were not for another and over-riding factor. That factor is quite obvious: *women's pants today are truly handsome, well-fitted garments.* They are a far cry from the baggy, shapeless slacks favored by the bohemian avante garde of a generation ago. In pattern, color, texture, fabric and fit they often outshine the more conventionally glamorous garments in a woman's wardrobe. Above all comes fit. Today, women's pants are tailored to fit the female form divine. Far from concealing its attractions – as was generally true in the past – they now serve to accent them and women have been quick to note the difference.

One of the chief pilots of this growing development is a modest, fashion-conscious, handsome and somewhat surprised pants manufacturer by the name of Jack Winter. As recently as a year ago, Mr. Winter was still a little bewildered by his expanding success. He was still wondering whether or not he was being drawn into another temporary fad which might leave him high and dry when the tide receded. So strong was his concern that at the height of a successful season he made a cross-country trip, talking to buyers and consumers, attempting to feel the pulse of this trend and assess its permanence.

HE CAME BACK to New York convinced that women's pants



Inspired by a Peruvian rug design, this multi-colored wool stripe was specially created for Jack Winter by Crestwood. At right, Mr. Winter and Miss Darling select colorings from a special mill blanket.



The lounging manikin in
Jack Winter's showrooms changes pants
to suit the season. Here she displays melon striped desert pants
in a confined combed cotton turf cloth by Galey & Lord.

are here to stay. As a result of his conviction, he has expanded his production facilities and moved wholeheartedly into the development of new colors, new patterns, new fabrics – some of which even *he* considers extreme. "But they're fun to do," he says. "I get an immense amount of pleasure out of developing new fabrics and colors and every businessman needs to get some creative satisfaction out of his work."

This approach, this willingness to experiment with new ideas, new colors, new patterns, new models and then back his convictions with cold cash – this is one of the dominant reasons behind Jack Winter's success.

But there is another significant reason, too, and that has to do with *quality*.

Jack Winter began his business life in Milwaukee as a manufacturer of men's pants. It is no secret that the tailoring standards in the men's wear industry are much higher than those in the women's wear field. In a well-made man's garment the seams are serged, felled and underpressed. No seam puckering is acceptable. Plaids must be matched and in general the cut, make and trim of the garment calls for fine tolerances. As a manufacturer of men's pants, Jack Winter was brought up in this tradition and in entering the women's wear field he has clung tenaciously to the principles of his training.

QUALITY FABRIC, FIT AND TAILORING are the three pillars on which he has built his success and he is not likely to undermine any one of them by lowering his standards.

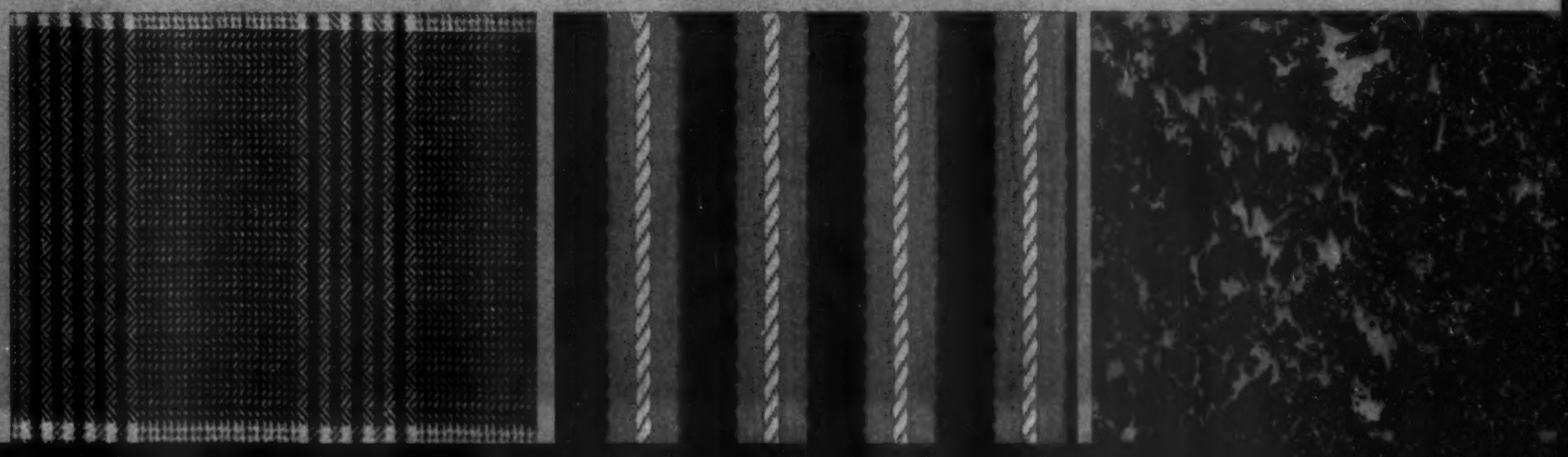
On the technical details of fit and tailoring, Mr. Winter is himself an expert. His factories are models of technical ingenuity. He has gone to great lengths to enlist the support of engineering concerns in developing special tailoring equipment which would achieve his high standards on a production line basis so that he can be competitive in price without cutting corners on make.

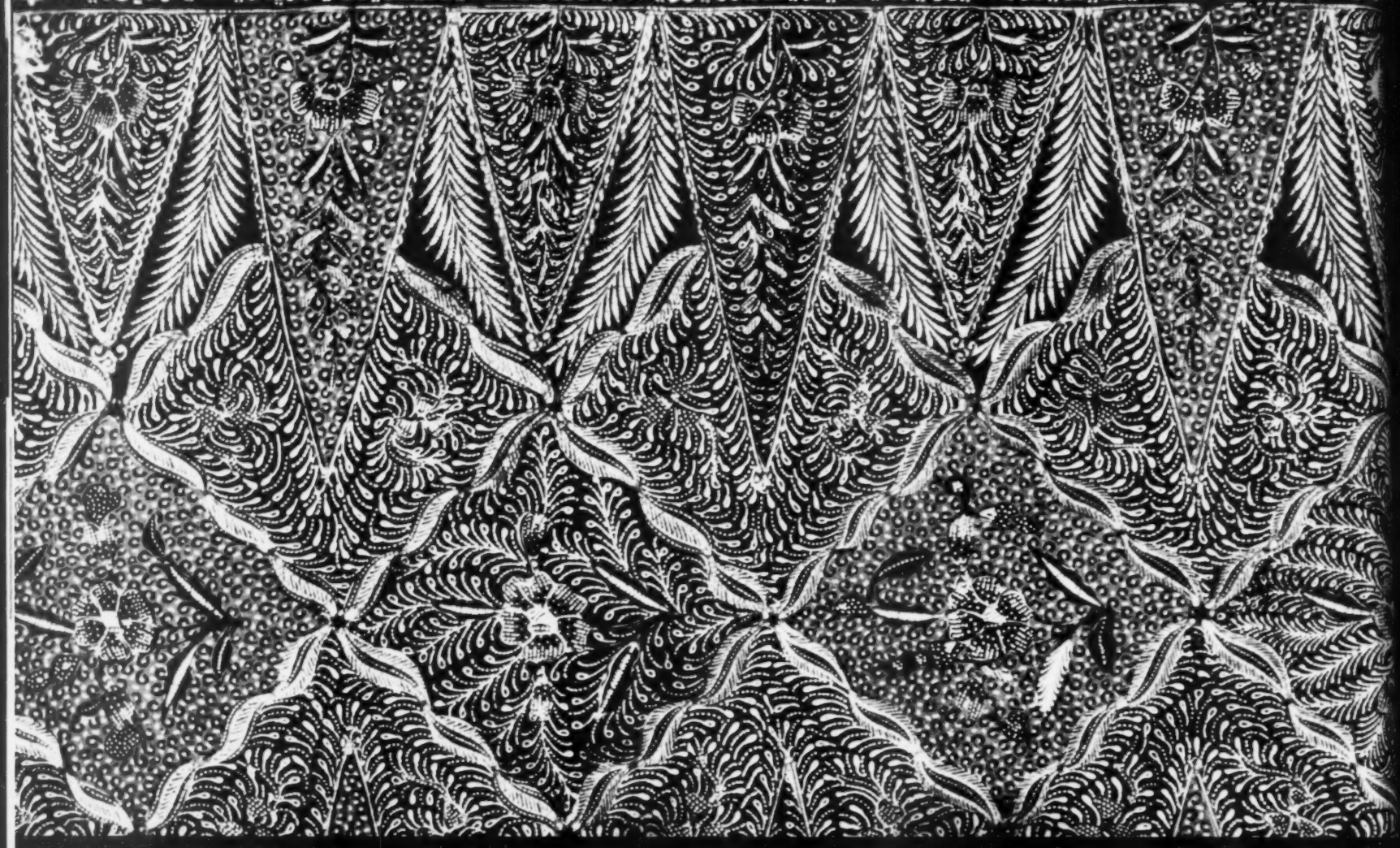
Today his line includes six different models, each manufactured in three basic proportions so that he can accurately fit most women. His production is dispersed among four different plants in Wisconsin and Arkansas. Each plant specializes as much as possible in one model and because of this system he has been able to train his operators to exacting standards until they become experts in one particular operation. The result is quality control along the whole line of production.

IN FABRIC DEVELOPMENT he has courage, conviction and good taste, but here his personal experience is more limited and he has called in Madeline Darling, former fabrics editor of Vogue Magazine, to work with him on styling. Together they make an excellent team. Miss Darling's sure fashion sense and Mr. Winter's open-minded approach to new ideas have been an ideal combination. As a result of their teamwork the company has pioneered in both color and pattern, with the full cooperation of its fabric resources. Since Jack Winter now has some six thousand accounts and buys substantial yardage, he is a most important customer for the mills and converters with whom he works. They are eager to experiment on the ideas he and Miss Darling come up with, either in new constructions, new patterns or new colorings. All fabrics in the Jack Winter line are now confined to them; none are open market.

Today, Jack Winter is the country's leading (if not its only) specialist making women's pants. Tomorrow? Tomorrow seems to him bright and full of promise. Says he: "This trend is only at its beginnings. Women's pants are here to stay because they fill a long-existing need in our society." •

A wide range of exclusive fabrics and patterns go into the Jack Winter line. The colorful glen plaid is a 50-50 blend of machine washable Creslan and wool, by Exclusive Fabrics. The cable stitch cotton comes in stripes of gold and lime and gives a dimensional look without extra weight. The floral design is a screen printed twill-back velveteen in shades of green, blue and magenta, by Portrait Fabrics. Fabrics like these are specially created for Jack Winter by such firms as Dan River, Deering Milliken, J. P. Stevens, Einiger, Lawford and Ria Herlinger.

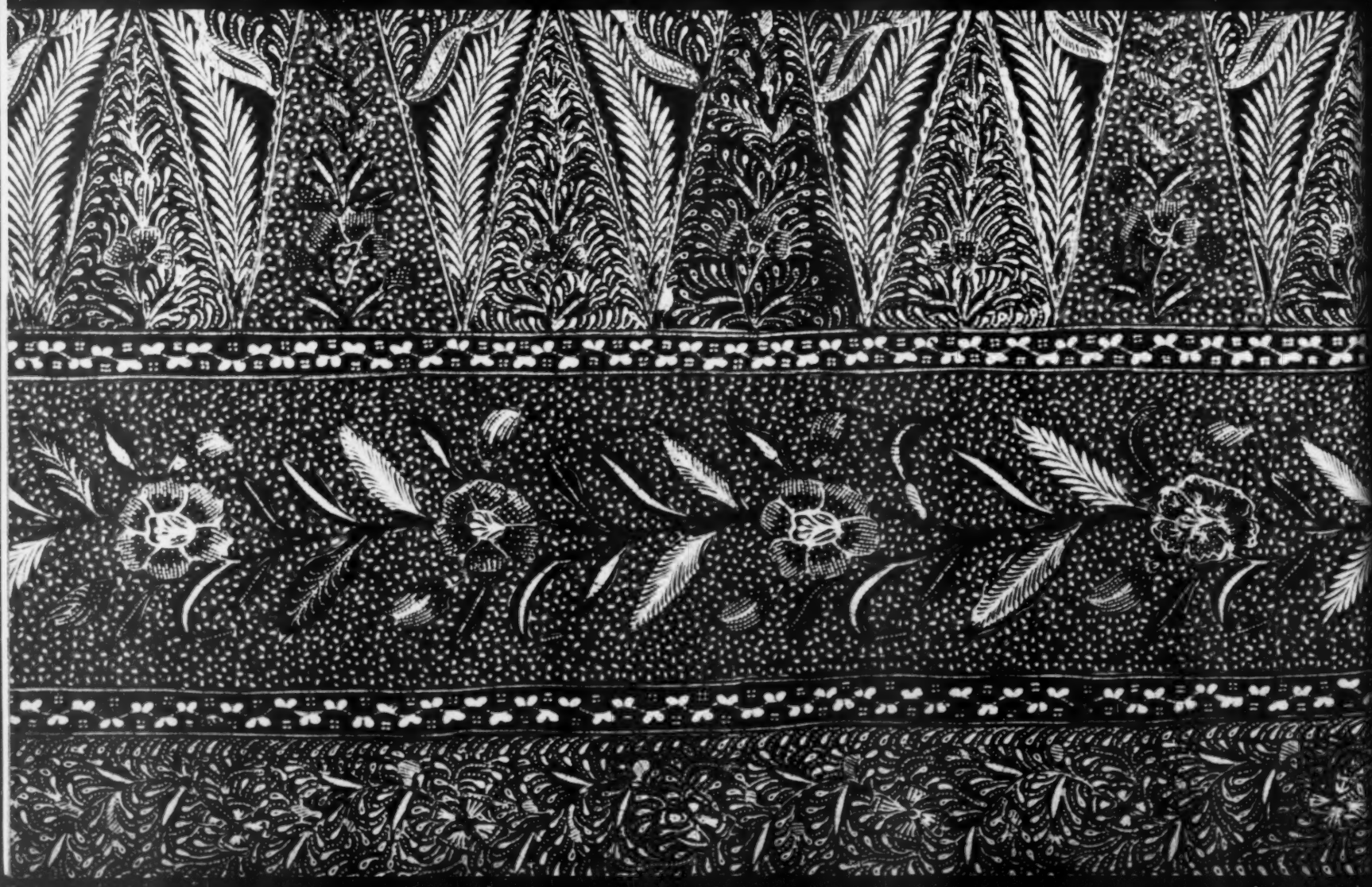




BATIK

PART II

In our last issue we featured a portfolio on Batiks and explored their significance as a source of fashion inspiration. Here, we present a condensed article on the history and techniques of the classical Javanese Batik – a fine example of which is shown on this page. On the pages which follow we introduce a fresh modern approach to the Batik.



The Story of Javanese Batiks

THE INTRICATE PROCESS of creating decorated fabrics by the Batik method is an ancient art which goes back at least to the 8th Century. Some of the earliest Batiks were made in Turkey and Egypt. Later the art was carried to Persia and India, and by the 12th Century it had been introduced into the island of Java.

The earliest Javanese Batiks were identified by their blue and white color combinations since only the blue indigo dye was used on white cotton cloth. However, by the 17th Century the reddish brown Soga dye had been developed from the bark of the Soga tree. From the barks of still other trees came red and yellow dyestuffs.

These developments may have been due to increasing contact with the cultures of China and Arabia. Contact with Holland and other European countries also brought an improved quality of cambric cloth so that by the 18th Century the making of Batiks had become a national craft in Java. However, it was not until after World War I that this unique textile industry achieved its full stature. By that time chemical dyestuffs had been developed and were imported into Java from Germany and Switzerland. They eliminated the laborious process of making dyes by hand and were thus able to boost production considerably.

However, the making of a Batik is still a handicraft process and is looked upon by the people of Java as an important aspect of their national culture. The wives and daughters of the aristocracy are frequently expert Batik makers and may spend as much as five or six months of their leisure time in printing a three-yard length of Batik for their own use. Since the Batik sarong is the basic national costume of Indonesia, these women of society take great pride in their creations. They may have several dozen such Batiks in their wardrobes and each of them may be valued at $200 or more.

How a Batik Print Is Made

The process of decorating a Batik fabric is actually dyeing rather than printing.

Three types of Batik are made in Java – *Djokja, Solo* and *Pekalongan*. They are named after the three major centers of production on the island. Each type is recognizable by its different approach to design, color and texture of the cloth. Djokja and Solo Batiks have rich color and lustrous surfaces. By contrast, the Pekalongan Batik has a softer and more subdued approach to both color and texture.

The basic method for each type is essentially the same and involves the following steps:

A. PREPARING THE CLOTH

1. *Washing* – to remove starch or sizing.

2. *Oiling* – to provide greater penetration for the dyestuff. This is done by immersing the fabric in a solution of water, rice straw ash and castor oil.

3. *Washing* – in clean water to remove any impurities acquired in the previous process.

4. *Starching* – with a solution of tapioca in order to provide a smooth surface texture for drawing designs with hot wax. This also prevents a too deep penetration of the wax into the fibers of the cloth.

5. *Beating* – with a wooden hammer in order to soften and flatten the fibers of the cloth and give it luster.

B. PRINTING THE DESIGN

1. *Waxing* – applying the design in hot wax. This is done either with a Tjanting (a spouted copper cup attached to a reed) or with a block (called a Tjap) as in traditional block printing. Wax must be applied to the areas which will be white as well as to other areas which will later be dyed a second color (reddish brown).

2. *Dyeing* – dipping the cloth in a dye bath of blue indigo. The areas which have been waxed, repel the dye so that blue appears as a background color only on those areas which have not been waxed.

3. *Boiling* – removing the wax by boiling in water. Once the wax has been removed from the design areas, they appear as white on an indigo blue ground.

4. *Waxing* – for the second color. All the blue areas are waxed so they will not absorb the second color. Areas which will be white in the finished design are also waxed.

5. *Dyeing* – with the reddish brown Soga dye.

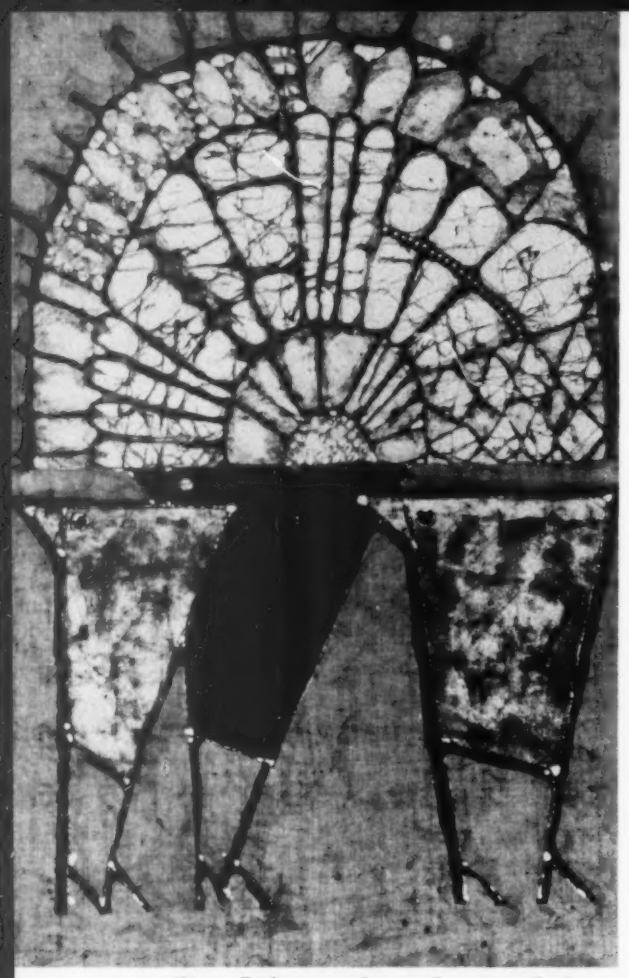
The boiling, waxing and dyeing procedures are then repeated according to the number of colors in the finished Batik.

Complex Process Limits Production

The equipment used in printing Batiks is quite simple and has undergone no radical changes through the centuries, except that today about 95% of the Batiks made in Java are printed with chemical dyestuffs. In addition to the Tjanting and Tjap tools previously described, the printers use coconut shells and wooden tubs to hold the dyestuffs. For Tjap printing the tables are covered with banana leaves to aid in cooling the wax. For fixing colors they use an extract of the Kunin flower. Several different kinds of waxes are used in printing and one of the most difficult aspects of the work is blending the different waxes and keeping them at the correct temperature while the design is being applied.

Because of the complexity of the Batik process, production is relatively slow even today, as compared with other printing processes. The Tjap (block) method of applying the wax and the advent of chemical dyestuffs have speeded up the procedure but the average production per day for one unit of equipment is still no more than 2 Kodi or about 120 yards. (One Kodi is the equivalent of 20 pieces of Batik, each three yards long.) It has been estimated that the Batik worker produces about 8 pieces (or 24 yards) per day.

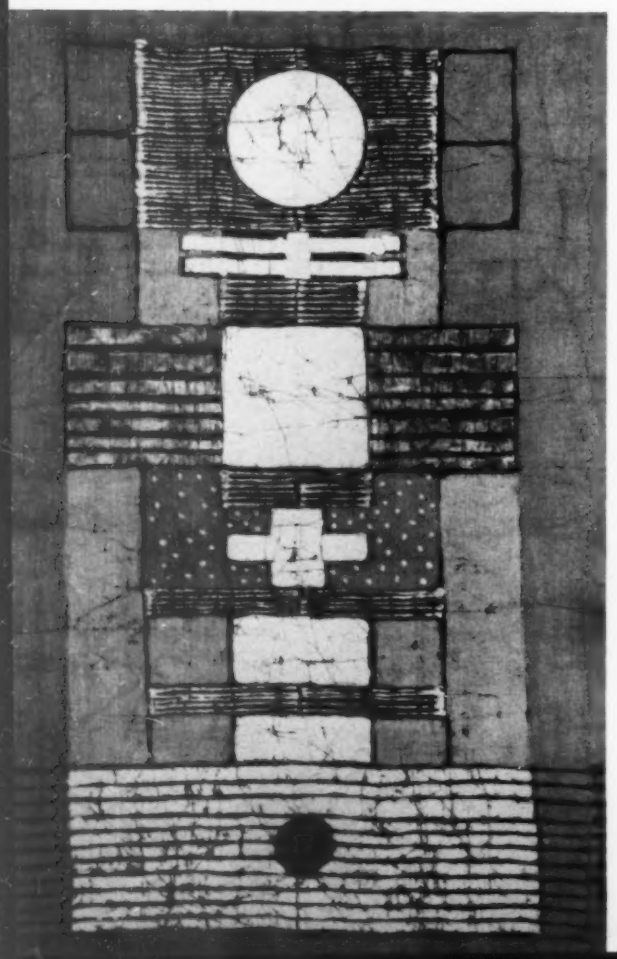
The extent of the Batik industry in Java can be measured by the fact that the population of Indonesia (80 million) uses more than 30 million yards of Batik fabric each year and the largest part is produced in Java. – KEIGO YAMADA



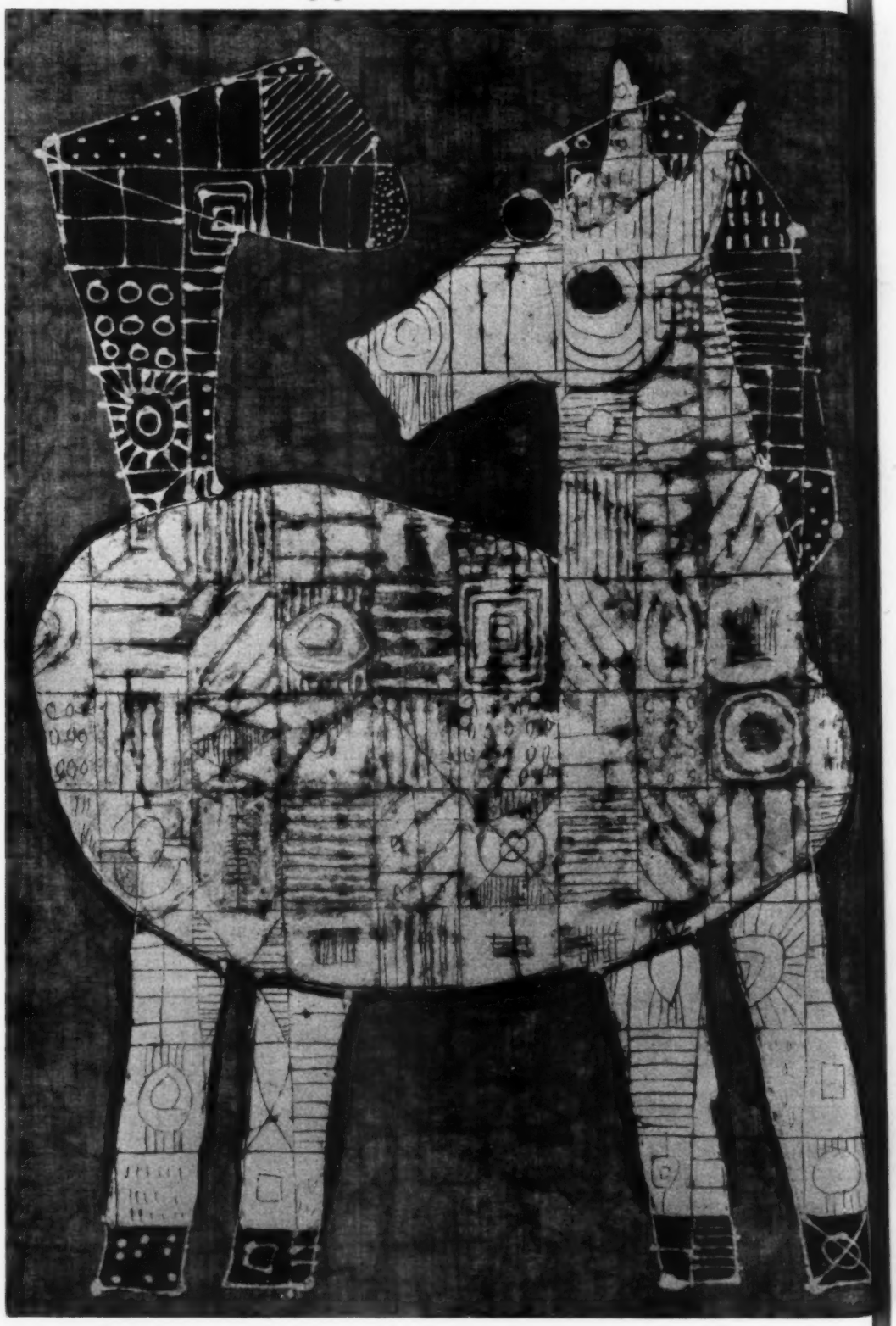
"Birds." The ground is a soft mauve, the linear work a strong black. Miss Rydin has achieved such mastery of the technique that she is able to control the "crackled" texture areas which are the hallmark of fine Javanese Batik printing.

MISS RYDIN'S BATIKS WERE SHOWN IN NEW YORK FOR THE FIRST TIME UNDER THE SPONSORSHIP OF THE MUSEUM OF CONTEMPORARY CRAFTS.

"Decorative Brown" is Miss Rydin's title for this work. It is one of her rare abstract pieces, since she usually works with more representational forms. The adaptability of this type of design to textile work is obvious.



"Horse." The humor of this small hanging made it a favorite at the Swedish artist's New York show.



BATIK

A Painter in Batiks Uses the Painstaking Craftsmanship of the Javanese Printers to Achieve a Unique Art Form with Humor and Strong Graphic Appeal

AMERICAN FABRICS is delighted to present the work of an important young Swedish artist – Maud Rydin – who has chosen to work, not in oil on canvas, but in the ancient technique of Batik printing.

On these pages we have reproduced some of Miss Rydin's recent work. The quality of her humor, the strength and integrity of her draughtsmanship comes through in these photographs. What they cannot convey is the impressive scale of her work (some 4 x 7 feet) and the completely new and personal approach she has developed to Batik coloring.

Miss Rydin has been working consistently in the Batik medium for the past seven years. After studying art in Finland, Germany and her native Sweden, she entered the famous craft school – Slojdföreningens Skola – in Göteborg. Her first works were painted murals and ceramic wall decorations but she soon became fascinated by the Batik technique and has found it a most satisfying vehicle for her ideas.

She approaches the medium as a painter and exhibits her work through annual one-man shows in Sweden and Germany. Her large wall hangings (4′ x 6′) sell for $1000. Smaller works (2′ x 4′) are usually priced at $100.

The techniques she has perfected are exactly the same as those developed by the Batik printers of Java and the ancient tool of this craft – the Tjanting wax pen – is also the one she has found most effective, though she has tried many more modern versions.

However, in color she has departed completely from the traditional Batik palette. In contrast to the strong reddish brown Soga color, the deep Indigo blue, the strong greens and dark reds which are characteristic of Javanese Batiks, she uses soft colors – soft tans and greys, moss greens, pale mauves and pinks, accented in strong black line.

To date Miss Rydin has steered clear of textile design as such, choosing to build her reputation as a fine artist. However, her recent exhibit in New York stirred up considerable interest in her approach to color and design, especially since her work so aptly ties in with the current revival of interest in Batiks. From the internal evidence of her wall hangings and from her mastery of the Batik technique, we would say Miss Rydin could bring a fresh new look to contemporary textile design. It will be interesting to see what emerges if she decides to go commercial. •

"CIRCUS." This is a large hanging, approximately 4 x 6 feet. It reveals the strong decorative influences of Miss Rydin's background.

Here Miss Rydin works with the traditional wax pen (Tjanting) in her Stockholm studio. Note the electric plate used for heating the wax.

"FISHMONGERS FROM LISBON." This is also a large hanging, some 6 x 4 feet. It is executed in tones of grey, rose, white and indigo blue.

Clothes Song . . . with echoes of T. S. Eliot

(FOR MEN ONLY)

Let us go then, you and I
When the Springtime is spread out
against the sky
Like a lion rampant on a field
of ancient madder;
Let us go to certain half-deserted shops
Where elegance tops
Beau Brummell like a maraschino cherry
And fashions are quite extraordinary . . .

Single d.b., side vents, no breast pocket.

Shops that stretch with irresistible
intent
Across the continent
To lead you to an undistinguished
question . . .
Oh, do not ask "How much is it?"
Let us go and make our visit.

Cutaway d.b. blazer with side vents.

In the shops the gentlemen come and go
Talking not of Michelangelo;
Talking now of other things,
The springs
Of fashion in a windy month.

Fly front shawl collar jacket.

For now that Springtime germinates,
The example of invertebrates
Inter-animates the souls of mortal men.
Their bodies they perforce
Must decorate; the horse
Becomes the stallion.

Up-end you now your ear
And hear
The decibels of deep frustration . . .

"Are we not bold enough
To wear the bottoms of our pants
sans cuff?
Transpose the cuff onto the sleeve
To give reprieve
From sameness?
Everything is so alike."

"Do we dare
To wear
A flowered vest
And test
The stares of envious men?"

Semi-shawl collar has no notch, jacket has no outside breast pocket.

A curved hacking flap pocket.

"Can we manage to escape
From brown and gray and blue
The hue
Of cuckoldry in Breughel's day?"

"Can we essay
A revolution in the habits
Of a million million babbitts?"

Questions quite rhetorical
As if – how shall I say – the wish
Became the oracle.
Pray, gentlemen, unbend
The knee
And ask no favors of the Trinity –
Profit, Habit, Unanimity,
Give vent
To the atavistic bent
For plumage in the male.
It will entail
A challenge to the mores
Of the unregenerated Tories
But in this democratic land
There is need to take a stand
Before the drinking of a dry martini.

So let us wear our cuffless trousers
and walk upon the street.
Let us dare the gibes of custom
and the charge of being effete.
Unless, of course, we are afraid . . .

CECIL LUBELL

The Bowler Suit has notched shawl collar, no breast pocket.

Tastemakers in Men's Fashions

Cocktail suit has no outside pockets, semi-shawl collar, cuffed sleeve.

Basque shirt in wide-wale corduroy with matching slacks makes effective house suit.

ILLUSTRATIONS COURTESY THE VILLAGE SQUIRE

THE CLOTHES AND THE SHOPS of which our poet sings are now blossoming through the land like the early crocus, heralding the advent of a new season in men's fashions.

New York is the heartland. Within the intimate purlieu of Greenwich Village, on Lexington and Third Avenues in the Fifties, on Sixth in the Forties, along Kings Highway in Brooklyn and out to the exurbanite strongholds of Westchester and Long Island – the elegant little men's shop (dare we say 'boutique'?) is finding a devoted audience willing to pay for what is different, unique, out of the ordinary.

Nor is the trend confined to New York. In Chicago, in Phoenix, New Orleans, Miami, Los Angeles, San Francisco and in-between points on the urban route across America, the little high-fashion men's shop is beginning to cause furrowed brows in an industry long known for its conservatism.

THE EDITORS OF AMERICAN FABRICS have been watching and weighing this slowly developing trend for some fifteen years now, since its first beginnings with the Clyde Shop on Madison Avenue. We are convinced this is no temporary fad, servicing a small minority of eccentric males. Within the past four years it has grown surprisingly and taken on new dimensions. It will continue to grow and eventually it will change the thinking of a dominant section of the menswear industry because for this industry such thinking means future growth and in some cases it means survival.

What is involved here? Basically it is a willingness on the part of manufacturers to accept change, to develop and manufacture products which meet the needs and expectations of a changing society.

The social and cultural patterns of American life are shifting. As a nation we are developing a rising level of taste, new intellectual horizons, new life goals. Prosperity has been with us now for some time and it has brought not only more leisure but also a new-found sophistication. Men are seeking satisfactions beyond the ostentatious making and spending of money. We have been preaching the virtues of non-conformity, of individual thinking, and a whole male strata of our society – cutting across social, economic and even racial barriers – has taken up the challenge, at least in clothes.

Non-conformity in clothes is frequently only a surface expression of individuality, sometimes a superficial one; but it is nevertheless significant of a change in our mores. The menswear industry has been slow to grasp this change and only now is it beginning to respond on a creative level.

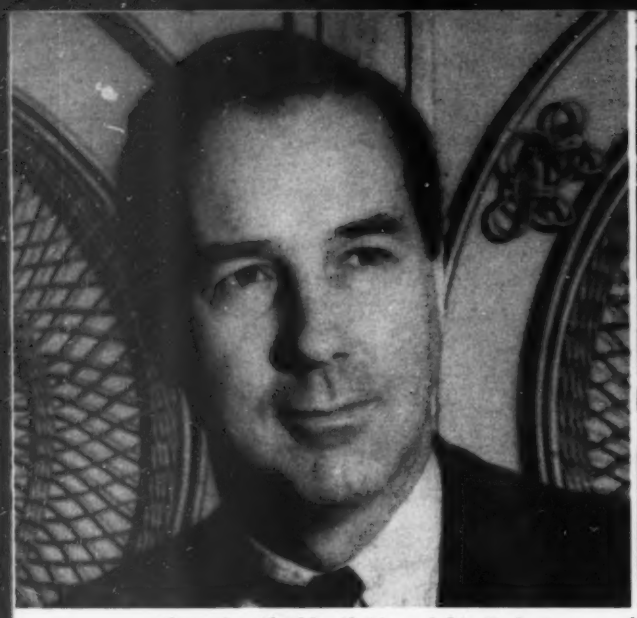
The fashion details of this trend are many and often extreme. Some of the more basic developments are illustrated on these pages. Essentially they involve a refinement of detail and line which achieves a longer, more vertical and uncluttered look. It aims for a decorativeness which is subtle and understated, an elegance without ostentation.

THE MEN WHO CATER to this developing sophistication in men's clothes, the owners of these little shops, are usually people who are themselves nonconformists. They tend to have artistic leanings. They think of themselves more as designers than as shopkeepers. They work with an increasing number of smaller manufacturers and mills to develop new models, new details, new patterns and colorings which give their merchandise a fresh look. And, on the whole, they buy and sell only the things which reflect their personal tastes and interests.

As a group, they and their salesmen are probably the most interestingly dressed segment of the male community. They wear their clothes with a flair, are truly interested in new ideas and are willing to invest in their convictions.

Along with this attitude goes an approach to selling which is casual, authoritative, intimate and dignified at one and the same time. Frequently, in one of these shops, you have the feeling these men are salesmen only incidentally and only temporarily. Their speech and their manner suggests the theatre, the university, the creative professions much more than it does the retail business. Above all, they strike you as being connoisseurs of good taste with convictions they are willing to share with you.

To give you a more intimate picture of these men, of the approach which motivates them and has been responsible for their success, we have chosen to describe two such designer-retailers on the following pages. •



Alexander Shields (*left*) and his Park Avenue shop whose luxurious yet informal decor reflects the quality which Shields puts into his clothes.

Alexander Shields — Tastemaker

Designing for himself, he has found a loyal and exclusive audience among men who value his taste and his individual approach to men's fashion

HE WILL PROBABLY REJECT the term, but the easiest way to describe Alexander Shields is to say that he is a men's couturier. Through his shop on New York's Park Avenue, his branches at Southampton and in the I. Magnin stores on the West Coast, he has developed an approach to men's dress which is completely individual and as easily identified as the sculptured Greek head which he uses as his symbol.

You cannot mistake an Alexander Shields jacket for anyone else's. It has a classic look which never seems to be out of style – perhaps because he has been one of the advance tastemakers of the current trend.

When he started in business in 1949 it was with the idea of making and selling four types of men's fashion: the square-end narrow tie; the fly-front sport shirt; a modified Japanese kimono; and his own design for a sport jacket in strong colors (solid red), bright patterns (tartan plaids) and unusual fabrics (Indian silk burlap).

Today, he still manufactures and sells the same basic clothes. He has added full suits, especially the worsted jersey suit for which he has become justly famous. And he is constantly adding new and unusual colors and new textures such as velvet and wide-wale corduroy.

His Own Taste in Everything

We paid Alexander Shields a visit recently and in the course of a general discussion on men's fashions we said to him:

"Who is your typical customer? What kind of people are you designing for?"

He thought for a moment and then he said: "MYSELF."

His answer was surprising but it was not unexpected. As you look around his shop there is a unity and a harmony in everything you see. Everything reflects his own personality. At a time when many designers deprecate their work as something they do to please a given public rather than to satisfy themselves, it is refreshing to hear a man say that his own taste is his only criterion for everything he makes.

Behind this taste lies a design philosophy which has much in common with the principle of "Form Follows Function" which was first enunciated by the early 19th Century American sculptor, Horatio Greenough, and was later to become the keystone of the famous German Bauhaus School from which a great deal of our modern design stems.

Simplicity is the Keynote

When you talk to Alexander Shields about men's fashion he uses words like "comfort" . . . "elegance" . . . "simplicity of line." He wants nothing that is overstated or ostentatious. He is bold in his use of color but only where bold color functions – as in resort climates or at-home clothes.

Many of his designs are motivated by logical, functional reasons. For example, his jackets do not fasten in the front. They have no buttons (except as decorations on the sleeve) because he believes a front closure serves no useful function ("You always unbutton it when you sit down") and breaks the long vertical line of the garment. "Besides," he says, "when you have a button front you lean against the button. Without a button you'll stand up straighter."

He believes that all the elements in a man's dress should seek to accent the vertical line, should point upwards to give him height. For this reason his ties are narrow and square end ("They don't point down") and fully visible between the wings of his unbuttoned jackets. His trousers are made to be worn without belts because he believes belts are uncomfortable, that a belt buckle is too strong an accent and breaks the vertical line. All his pocket flaps are slanted for the same reasons. ("They point upwards and they're easier to get into.") And for the same reasons his jackets have no outside breast pockets and the lapels are notched straight. There is the same logic behind his fly-front sport shirts. He wants no buttons to interrupt the vertical line.

The more you talk to Alexander Shields the more you realize that there is a wholeness and a simplicity in his approach which rejects fads and frivolous obsolescence. At the same time, with the increase in high-fashion men's shops throughout the country, many of his advanced ideas have been adapted at lower prices and he is beginning to chafe at the reflections of himself which he finds all around him. It will be interesting to see what new directions he takes as this trend continues. •

Two of the fashions for which Alexander Shields is widely known are his fly-front sport shirt and his modified version of the Japanese kimona. For both he uses luxurious fabrics in unusual colors and patterns.

The Shields look, his belief that all elements in a man's dress must accent the vertical line, are clearly demonstrated above. The shoulder line is slightly squared, the waist slightly nipped. Lapels are fairly wide with floor-level notch. Tie is framed in the buttonless front.

Interior of The Village Squire is deliberately crowded and intimate.

The Village Squire

A testing ground for avant-garde men's fashion ideas

THE VILLAGE SQUIRE is a small narrow corridor of a shop at 59 West 8th Street in New York City – the crossroads of Greenwich Village. It is operated by a former schoolteacher, Bill Miller, and his partner, Frank Lawrence.

Bill Miller is a young man, quiet and unassuming. He has the thoughtful look of an intellectual but his seriousness gives way to quick, frank enthusiasms. His little shop is only four years old and he sometimes seems a little awed by its success.

Having no past experience in the menswear business, he was not restricted by rules or traditions. He followed his own ideas and those of his customers, who come to him from all parts of the city and are a highly fashion-conscious group. His knowledge of trade talk and forecasts – even today – is quite limited and if he pays any attention at all to this kind of information, it is only so he will know what *not* to do.

He works with a limited number of smaller resources who are willing to cater to his tastes. From each line he selects the fabrics he likes and has most of the garments made to his own specifications. He is thus able to achieve a wide range of interesting cloths and styles.

At first he had difficulty getting clothing manufacturers to work with him but his success has eliminated the problem. His resources are now eager to carry out his ideas because they have learned that if a pattern or a model is adopted by the Village Squire it will generally succeed in all the little shops across the country.

Separate Jackets and Pants

One of the practical innovations Bill Miller has introduced is to have his suits made by two different manufacturers – one for the jackets, the other for the pants. He can thus avoid the arbitrary system which assigns a size 32 pants to a size 39 jacket. As a result he can fit most of his customers accurately with a minimum of alterations.

Bill Miller's greatest satisfaction comes from the models he has himself designed and launched. Among these he includes: the earliest Continental model; a semi-shawl collar jacket; a cocktail suit with semi-shawl collar and no outside pockets; a short cutaway jacket in wide-wale corduroy; a basque shirt in the same corduroy with side vents, one slash pocket and matching slacks; a two-button Bowler Suit with notched shawl collar; a black Shetland hopsacking jacket with half belt; a fly-front jacket with shawl collar; a "single-double-breasted" jacket with squared-off, 4-button front, side vents, welt pockets, no outside breast pocket – the list goes on and on. Some of them are shown on the previous pages.

To thus describe these garments in words is to do Bill Miller an injustice. It begins to sound like a crazy, mixed-up, beatnik fashion brew. But this is far from the case. Though some of his models are extreme, all his innovations come through with good taste and control. Moreover, they are all quite practical from a production point of view since they involve few, if any, basic changes in cut.

We believe Bill Miller's approach will have a growing influence on men's fashions and many of his ideas (illustrated here) will soon find a much wider audience – particularly among the new generation of young men who are breaking away from tradition in their thinking and in their dress. •

PLEATS FROM PARIS...

FROM THE Spring Paris collections, AF presents a group of couture designs with the emphasis on pleats. Here is a trend worth noting by the U.S. fashion trade. The six garments shown are among the 25 creations of leading Paris couturiers which were selected by DuPont for showing in America. They are being translated by U.S. manufacturers into fabrics of man-made fibers and blends – with heat-set pleats.

Above. One-piece afternoon dress with accordion-pleated fishtail back. In Dacron/wool. By Griffe.

Left. Overall pleated sleeveless tube in rayon/acetate crepe with drawstrings. By Laroche.

Right. Two-piece afternoon dress in printed Dacron/cotton. The skirt has large box pleats. By Ricci.

Below. Sleeveless pleated sheath with obi sash in Orlon/wool blend. Another creation by Laroche.

Loosely pleated afternoon dress in white acetate/rayon crepe with contrasting band and capelet top. Also designed by Ricci.

A one-piece fitted "middy" dress executed in a luxury blend of Orlon and silk. To be translated in Dacron/worsted. By Heim.

The Greek Spirit

"Know Thyself"
"Nothing In Excess"
(Inscriptions on the shrine at Delphi)

"The exercise of vital powers along lines of excellence in a life affording them scope."
(Greek definition of happiness)

"A slave is he who cannot speak his thought."
(Euripides)

"Egypt and Phoenicia love money. The special characteristic of our part of the world is the love of knowledge."
(Plato)

Attic Greek vase, Courtesy, Metropolitan Museum of Art

The Greeks Had a Flair for It....

THE CENTURIES-OLD FASHION of Greek design stems from a fundamentally simple form which holds a fascination for all people. Like ancient Greek philosophy, it is direct, clear, simple and uncluttered; and it seems to make its point without stress or strain.

The over-all effect is always pleasing, and yet the individual design permits of being broken down, segment by segment, into separate elements which by themselves constitute fundamental, sound design and art.

The Greek designers alternated between using purely geometric figures and the ancient and traditional symbols, to form the elements within their designs. However, it is apparent that the stark simplicity and purity of their over-all textile designs emanated from the severe restrictions they placed on themselves to prevent overdoing in design repetition.

They were not reluctant to delve into what was even then the distant past . . . such as Persian and other Far Eastern influences . . . to derive their inspiration. In this respect they were pointing the way for modern designers who should never be reluctant to borrow from the past to create something new.

There is much of inspiration to be gained from ancient Greek design. Its sheer simplicity of line recommends it to the fabric converter and the apparel designer . . . who must always work within mechanical limitations when it comes to the selection of design motif.

A

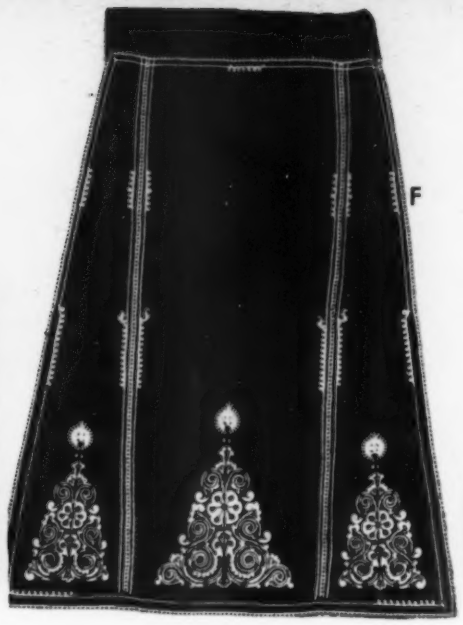
C

D

B

E

F



G

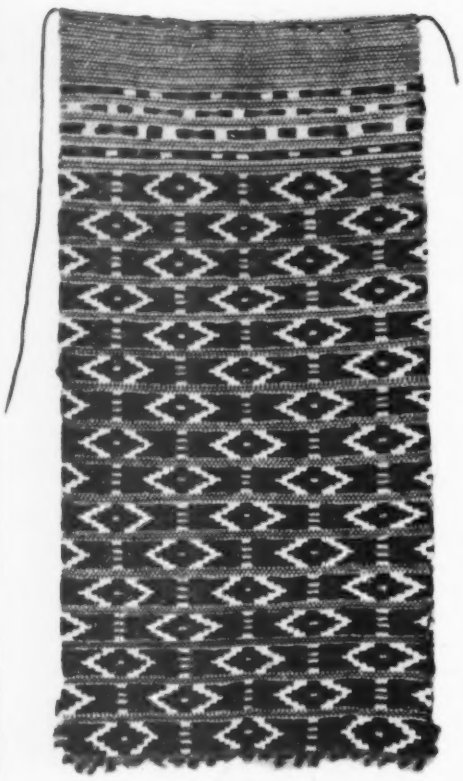
H

A – Greek embroidery.
B – Costumes of Thessaly.
C – Sleeveless jacket from Euboca.
D – Overcoat from Thrace.
E – Jacket from Epirus.
F – Apron from Epirus.
G – Jacket from Kymi.
H – Bag from Azechouc.
J – Costume worn in Thrace.

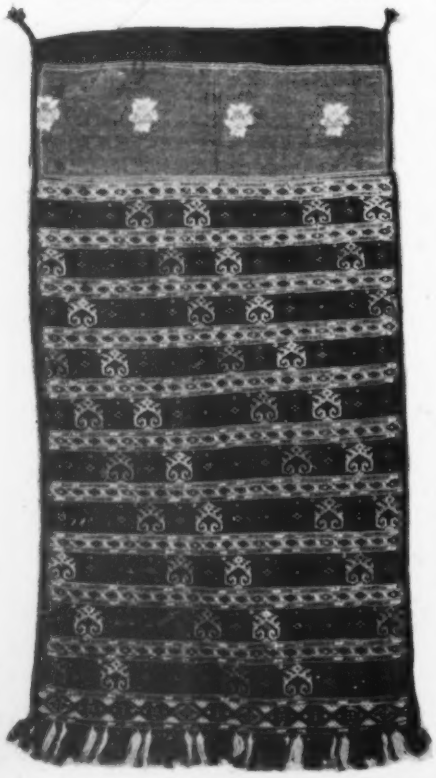
Photos courtesy of Smithsonian Institution.

J

Greek Revival in the Air



Handwoven aprons from Macedonia *(above)* and Thrace *(below)* show the derivation of pattern work from the motifs of ancient Greece.



AMERICAN FABRICS presents this feature on Greek textile and costume design because it believes the culture of ancient Greece will provide an important source of textile design and fashion inspiration in the coming seasons.

The trend *is* already in the air. Contributing to its development are such factors as the following:

1. GREEK COSTUME EXHIBIT. An American traveling exhibit of 18th and 19th Century Greek costumes and textiles from the Benaki Museum in Athens was recently sponsored by the Smithsonian Institution. Many of the pieces shown on these pages were part of that exhibit. Designers have viewed the collection with great interest, have noted its derivation from ancient Greek costume and design, and have been inspired by it.

2. TRAVEL IN GREECE. American tourists are showing increasing interest in Greece and the Greek Islands. As a tourist attraction Greece is still relatively unexplored by the present generation of Americans and represents a new source of travel adventure. A boat trip around the Greek Islands offers an exciting firsthand contact with mythology and the prehistoric past of civilization which many Americans will undoubtedly take advantage of in the near future.

3. NEW DISCOVERIES. New archeological exploration on the island of Crete is again bringing to public attention the fascinating remains of the Minoan civilization which flourished in 3000 B.C. and even earlier. This was a prosperous, highly civilized and decorative culture which offers a fresh source of inspiration for designers – particularly in the field of women's fashions.

4. THE COLORS OF GREECE. More and more people are beginning to discover that ancient Greek sculpture and architecture was painted in strong and brilliant color. Its original appearance was quite different from the marble "purity" which the general public has come to associate with Greek art as they see it in our museums – minus the painted designs with which it was once adorned. Much of the ancient Greek palette can still be seen in museum exhibits of well-preserved Greek vases and in published works on Greek painting. Once it is understood that the Greeks used color with verve and excitement, this adds a new dimension to the inspirational qualities of Greek design.

5. DESIGN SOPHISTICATION. The controlled quality of Greek design – its use of borders, for instance – lends itself well to the current trend in home drapery fabrics which are accenting the use of more open spaced designs with less coverage of the ground. The "classic" quality of Greek design motifs is also adaptable to the new "sophistication" in volume decorative fabrics.

6. LITERATURE ON GREECE. A great deal of literature in both hard covers and paperbacks has recently been published on Greek themes. This reflects a wide public interest in Greek civilization. For example, "The House Of The Double Axe" by Agnes Carr Vaughan (Doubleday) is an imaginative re-creation of Minoan life on ancient Crete. Mary Renault's "The King Must Die" (Pocket Books) is a novel of ancient Greece which has been a best seller. The beautiful Skira book on Greek painting is still another example of this developing trend which is bound to influence American stylists and designers.

7. FASHION SWING TO THE WEST. A great deal of inspiration for fashion and textile design during recent years has come from the Eastern cultures – ancient Egypt, India, Siam, Japan – whose approach to life was and is radically different from that of Western civilization. It seems to us that we are due for a fashion pendulum swing away from the Orient and back to the roots of our modern Western culture. Those roots are in Greece, for the culture of ancient Athens represented the first break with the Eastern tradition. The Greeks were the first Westerners.

8. THE GREEK SPIRIT. Overriding all these factors and giving them meaning is the special quality of ancient Greek civilization. It was the source book of our Western culture and it still has many lessons to teach us today when men are beginning to seek new life goals beyond the limited horizons of the commercial world.

"The First Intellectualists"

Edith Hamilton – the brilliant writer and historian who has done perhaps more than anyone else to bring home to us the essence of Greek thought and life – has given us the key to this ancient civilization in "The Greek Way" (Mentor). She says:

"That which distinguishes the modern world from the ancient, and that which divides the West from the East, is the supremacy of mind in the affairs of men, and this came to birth in Greece and lived in Greece alone of all the ancient world. The Greeks were the first intellectualists. . . . To rejoice in life, to find the world beautiful and delightful to live in, was the mark of the Greek Spirit which distinguished it from all that had gone before. . . . It is worth our while in the confusions and bewilderments of the present to consider the way by which the Greeks arrived at the clarity of their thought and the affirmation of their art."

These, then, are the considerations which lead us to believe that one of the next major trends in textile design, in fashion and in color will take its inspiration from ancient Greece.

(Left) Mr. Anthony Benaki, Greek cotton merchant, admires some of the handicrafts in the Benaki Museum which he founded in Athens. *(Right)* Embroidered cushion from the Ionian Islands.

The Origins of Greek Dress

The factors which have governed the design of Greek costume for both sexes are very ancient. Many items of the dress of both men and women have common features and undoubtedly have their origin in antiquity. The classical *chiton* (tunic) and *heiridoton himation* (sleeved outer garment) developed into the cuffed *dalmatic* (wide-sleeved tunic) of Byzantine times, which finally emerged as the modern shirt which is commonly worn throughout the Balkan peninsula.

From the ancient *chiton* and the common *chitonium* (shirt military tunic), fastened by a belt round the waist and falling into narrow regular folds, is derived the *fustanella* (full, pleated kilt) which by extension gives its name to the whole of the costume. The *fustanella* has passed through many stages of development before reaching its present form. Even today certain older types are still found in some parts of the country and are of particular interest for the light which they shed on the way in which this garment has evolved.

There seems to have been less development in the style of the man's outer garment, the *capa* (cloak) or the *flocata*, the thick mantle whose fleecy texture recalls the sheepskins, the dressed hides and the fleecy mantle of which Homer wrote. The *yileki* (bolero), the *mendani* (waistcoat) and the *fermeli* (sleeveless coat) which are worn with the *fustanella*, and their mode of decoration, are reminiscent of the ornamented breastplates of ancient times. The *selachi* (leather belt) with its gold or silver embroidery, worn round the waist over the *fustanella*, and in whose pouches the armed chieftains, the *Armatoli* and *Klephts* of the War of Independence placed their arms, recalls the ancient girdle; "gird thyself" meant "arm thyself" (*Iliad*).

A random example which shows the genuine Greek origin of the costume is the woman's headdress in fifty villages in the Roumlouki region of Macedonia, which covers the ears and temples and resembles the ancient helmet. When the headdress is embellished by the addition of tassels it assumes an even more imposing form and recalls the ornamented helmets with their "awful plume of nodding horsehair," the *hippouris* of the Iliad. According to local tradition this headdress has been worn since the days of Alexander the Great, who took the helmets off the heads of the cowardly men and gave them to the women in recognition of their bravery in battle. — ANGELIKI CHATZIMICHALI

(Above) Greek shepherd wears the traditional FUSTANELLA similar to the Scottish kilt. *(Below)* Native bags from Corinth and Sarakatsani.

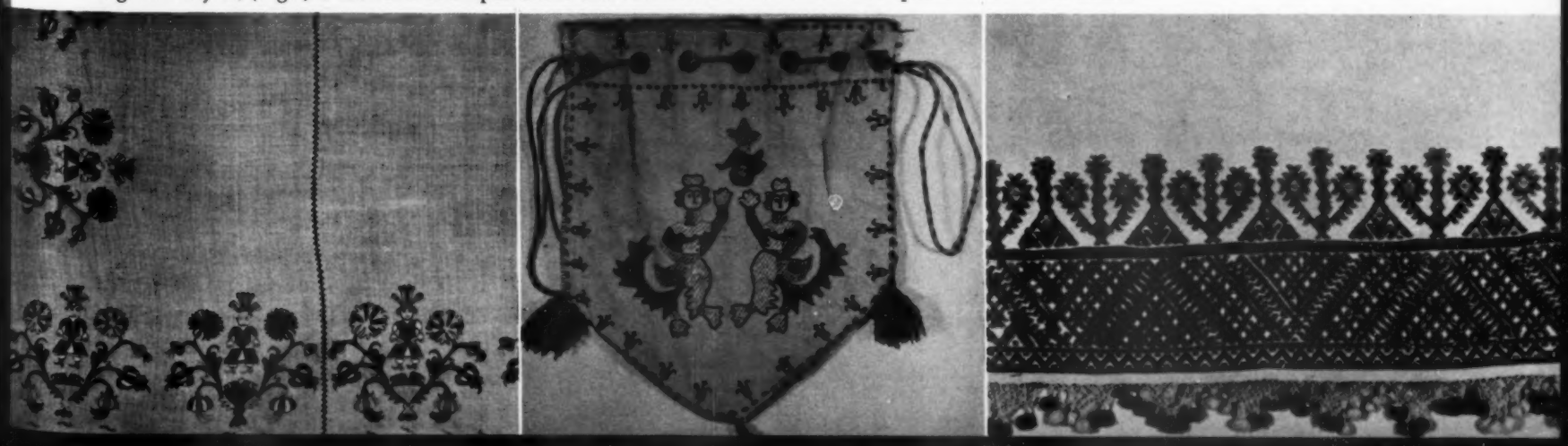
The Greek Color Palette

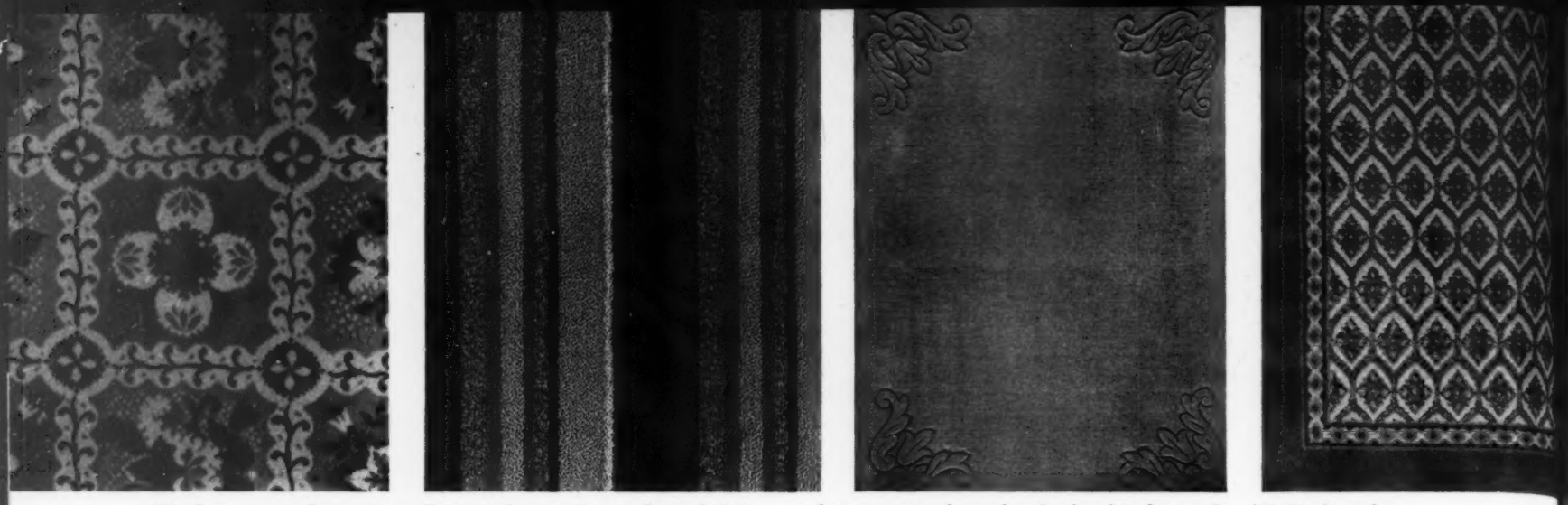
The so-called modern colorings were in use before the beginning of Christianity. In the frescoes of the palace of Knossos appear colors unbothered by naturalism: blue-green monkeys, blue-spotted hounds, a rose-colored boar and a pink horse.

Realism, harmony, balance and rhythm were developed in Greek color application; consideration of balance and rhythm in color distribution was introduced; such as, via a Doric cornice in blue abutted by another color on the adjoining guttae.

The ancient Greeks used vivid colors on their temples and in their homes, to decorate walls and wood panels and vases. But color was always subordinated to form, and light and shade were considered more important than hue. The conventional Greek palette featured tints of red-orange, blue-green, yellow-orange, creamy white, deep blue, red-violet and yellow-green.

Examples of Greek embroidery from the Benaki Museum: *(Left)* a towel from Skyros (Aegean Islands); *(Center)* A tobacco bag from Skyros; *(Right)* a decorated homespun cotton sheet from Crete. The Smithsonian sponsored the U. S. exhibit.





The four carpets shown above illustrate the new "custom" trend. *Left to right:* (1) Gulistan's Scandinavian provincial is offered with coordinated fringing. (2) The stripe from Archibald Holmes is one of 23 designs custom-loomed and colored in five grades. (3) Bigelow places designs on corners or carves them to order on any size rug. (4) This Firth rug is sold as overall or with border.

The Custom Trend in Carpeting

A rising level of public taste in America has spurred a new trend in the carpeting industry—custom design at production-line prices

FOR EVERY fashion trend there are always pace-setters. This applies to home furnishings decor, as well as to the styling of women's and men's apparel. The pace-setters are more daring, more willing to try something new and different, provided it is in good taste. They are also more individualistic in their tastes and they look for furnishings which meet their own individual needs.

The number of such pace-setters is growing and more and more industries are beginning to find it profitable to cater to their needs and their tastes. In the carpet industry this trend has taken the form of "custom-designed" soft floor coverings. This type of service has always been available from small custom-specialists catering to the decorator trade. The difference in the new custom-carpet services is that they are being offered by major carpet producers, by firms which last year manufactured 150-million square yards of carpet for the mass consumer market. Utilizing high-speed weaving and tufting equipment, these mills are able to offer such rugs and carpets at prices much below the customary charges for the handmade products.

The custom-services available take a variety of forms – in color, texture, pattern, borders, designs, rug shapes and quality grades. As far as color is concerned, several of the mills are making readily available more than 100 suggested colors, which are skein dyed, in a choice of textures and grades. But the homemaker is not even limited to this huge choice. She can order the yarns to match any color, from her favorite lipstick to an antique heirloom fabric.

New designs can also be hand-carved into the power-loomed rugs to order, for many colorful plush-pile or nubby texture fabrics. In addition, the design can be carved in any part of the rug – in the center, along the sides, in the corners, or in an all-over treatment. Thus the design is placed in areas where it will not be concealed by furniture.

A large selection of border treatments for rugs is also available now. Patterned rugs with a border repeating the dominant color in the design, borders of stripes which compliment the solid color of the rug, and borders which repeat the pattern in the rugs, are all offered. Rugs can also be highlighted by fringes, made either from the same yarns which went into the rug or from yarns of contrasting colors.

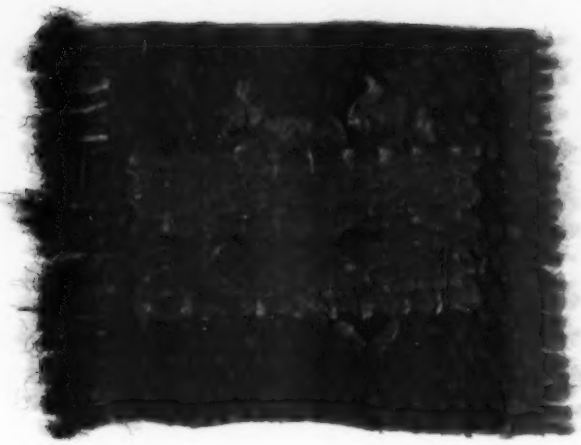
Furthermore, many of the custom carpets can be ordered in odd sizes and shapes. Two mills are offering the custom-dyed carpets in seamless widths up to 25 feet, and in unusual shapes – oval, round or free-form.

Unusual area rugs, machine-made from hand-crafted designs, are also available in carpet stores. These "textile paintings" can be special-ordered in any color and in any rug size.

Delivery on most of these custom-order carpets and rugs is surprisingly short. Geared for high-speed output, the large carpet mills can deliver orders within a month to six weeks.

This area rug was designed by Bittan Valberg and re-created on tufting machines by Cabin Crafts. It is available on special order in any combination of colors, and in sizes to fit customer needs.

In this Firth rug a brilliantly colored striped border is seamed to the solid color center. A wide variety of solid colors and border treatments are similarly available, offering a hand-crafted look.



Mauretania's Dupioni silk homespun wholesales at $28 a yard (50 inches), is custom dyed to order.

A Pound of Silk to the Yard

Moroccan Importer Produces a Unique Fabric of Handspun Dupioni Silk by Using the Ancient Handicraft Methods of Berber Wool Weavers

LUXURY for contemporary interior design is sold by the pound at Mauretania Fabrics, a New York importer of rugs and textiles from Morocco. A pound of handspun dupioni silk makes a yard of 50-inch fabric.

The idea is the brain child of Margit Pinter, owner of Mauretania, who has been importing one-of-a-kind rugs and handwoven wool upholstery fabrics from Morocco for the past five years. It occurred to her to supply her Berber weavers with raw dupioni silk and ask them to spin and weave it in exactly the same traditional way they make their wool fabrics.

The result, shown on this page, is a rare material with a nubby texture and a soft, full-bodied hand which is quite unusual. Reminiscent of Indian silk burlap, it is heavier and is adaptable to luxury upholstery or drapery as well as to high-fashion women's or men's apparel.

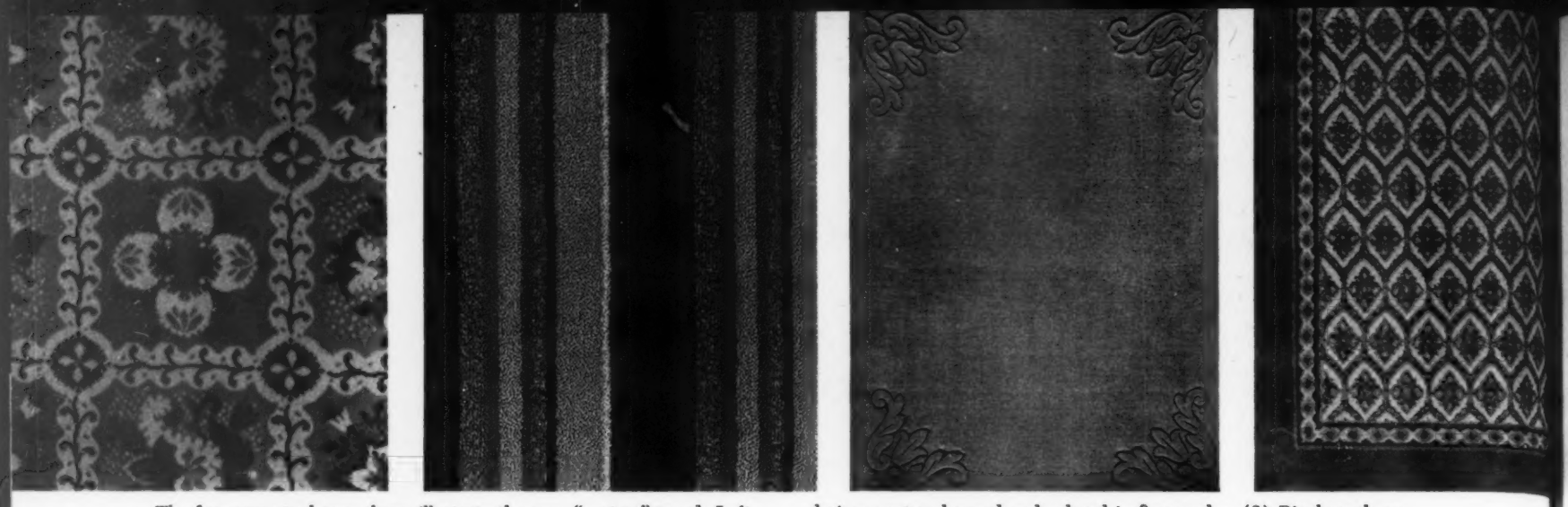
Mrs. Pinter spent several years in Morocco and began her importing business five years ago when she returned to the United States. Among her clients she now lists many of the leading architects and interior designers of the country such as Alexander Girard, Maria Bergson, Gordon Carr, Elliott Noyes, Skidmore Owings & Merrill, Designs for Business.

Such designers, she feels, use her fabrics to introduce a note of handicraft into the functional interiors they plan for large office buildings. Mauretania upholstery fabrics have been used in the executive suites of such outstanding installations as the Time & Life Building, the Pepsi-Cola Building, the Chase Manhattan Bank, Inland Steel of Chicago and others. Asked why she does not work with the smaller interior decorator, Mrs. Pinter says she feels her fabrics are essentially masculine and women interior decorators do not respond to them as well as male designers.

Mrs. Pinter's impressive collection also includes one-of-a-kind Moroccan rugs of hand-spun, hand woven and vegetable-dyed lamb's wool. They are characterized by striking geometrical designs and strong colors which soften with age. Textures are varied. Rugs from the High Atlas region are tightly woven with low piles because of the short-haired sheep in this region. Rugs from the Middle Atlas region (long-haired sheep) have deep and shaggy piles.

It is interesting to note that these luxurious rugs serve a very functional purpose in the Atlas Mountains. They are made and used by the peasantry as everyday essentials for a rugged way of life. They are blankets and wall coverings, as well as floor coverings. At night the Berbers roll up in them to keep warm. •

(Left) Cedarwood screens and rugs from Morocco complement handwoven wools in Mauretania exhibit. *(Center)* Rolls of wool cloth show traditional patterns and textures of the Berber weavers. *(Right)* Diamond pattern rug from Middle Atlas is derived from the eye symbol, believed to avert evil.



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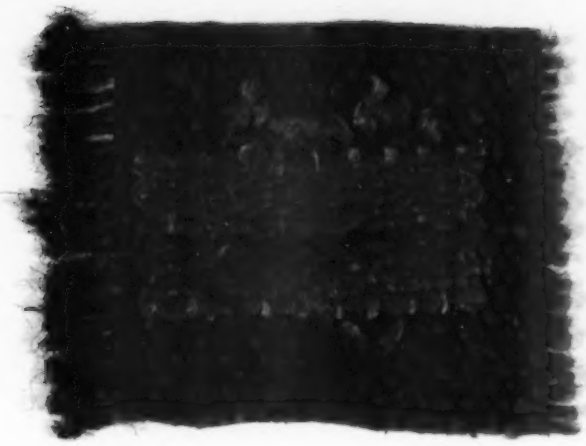

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Crimson tapestry walls and Boucher medallions set a trend in 1771.

Lord Coventry's Tapestry Room

Architect, designer, and weaver teamed to create the magnificent eighteenth-century Tapestry Room of Croome Court, home of the Earl of Coventry; this room will be an influential factor in home furnishing directions.

By John Goldsmith Phillips

THE SIXTH EARL OF COVENTRY'S visit to Paris in the summer of 1763 was not primarily a search for diversion. According to a friend, it was the Earl's intention "to buy furniture, and to talk tapestry and looking glasses." There can be no doubt that Lord Coventry then talked of tapestry, for he ended up by ordering from the Royal Gobelins Manufactory, which was located in Paris, a series of panels, of a type never before woven, which was to completely cover the walls and seat furniture of a room which set a style trend for British interior design during many succeeding years.

The room this English Lord had in mind was to be set up in Croome Court, his country seat in Worcestershire, then being renovated under the direction of the leading architect of the day, Robert Adam. From the time of the ordering of the tapestries until the room's completion in 1771, work seems to have progressed without pause, Adam giving the project his continuing attention. When work finally came to an end, the Tapestry Room must have represented an unqualified triumph in which patron, architect, and skilled artisans all shared.

For it is without question one of the most extraordinary of all English interiors. What is equally extraordinary, this room is now to be seen not at Croome Court but at the Metropolitan Museum of Art in New York, and seen, moreover, very much as it appeared when first occupied by the Coventry family. This has come about through the generosity of the Samuel H. Kress Foundation, which recently gave the room to the Museum. Prior to the removal of the room itself from Croome Court, the tapestries and most of the furnishings had over a period of several decades been sold by the owners of the house. How, under such circumstances, the room and its furnishings were reassembled in New York, is in itself a fascinating tale of scholarly detec-

The writer of this article, John Goldsmith Phillips, is curator of Renaissance and Post-Renaissance Art at the Metropolitan Museum of Art. For additional material on Croome Court, we refer our readers to Edith A. Standen's comprehensive article in the Metropolitan Museum of Art Bulletin, Vol. XVIII, No. 3.

tive work. It makes a long story; those interested can find a full account of it in the Museum's Bulletin, Nov., 1959.

The illustrations accompanying the present note show the room's general arrangement, but give only a hint of the effect it creates, which is above all else coloristic. Entering it, one receives an overwhelming impression of being bathed in the brilliance of its crimson hangings. Even the medallions, designed by François Boucher, take a secondary role to that of the uninhibited color.

A Tastemaker in his Time

Obviously, Lord Coventry who dared commission these crimson walls was a man of assured and definite taste. He would also seem to have been one of those rare individuals who themselves are able to create public taste. For it is to be noted that several of his English contemporaries quickly followed "Cov's" lead by ordering from the Gobelins Manufactory similar tapestry suites. But the Earl's series, now at the Metropolitan, was the first and, so it would seem, the finest of its kind.

He was also a man of methodical habits. Because he seems never to have thrown away a bill, we are enabled to know almost the full story of the Tapestry Room's creation. We learn from these bills, which are still preserved at Croome, that the superb plaster ceiling, for which Robert Adam supplied the design, was executed between 1762 and 1765 by Joseph Rose who was once called "the first man in the Kingdom as a Plaisterer." There is evidence that both John Wildsmith and Joseph Wilton had a hand in making the carved marble mantelpiece, the latter having supplied its central block of lapis-lazuli in 1760. Among other architectural aspects of the room, the joinery can be assigned to John Hobcroft, and the carved decoration of the woodwork to Sefferin Alkan.

Famous British Craftsmen

The furniture is most precisely described. The great pier glass with its handsomely carved and gilded frame, which hangs between the windows, comes from the well-known London firm of Mayhew and Ince which was located on Broad Street in Soho. The bill, which is dated 1769, gives its price as £35. There stands beneath this mirror a table possessed of a top of black marble inlaid with a colorful checkerboard design of 176 squares of "curious sorts of marble." The Earl of Coventry had acquired this rarity in 1759 from John Wildsmith.

One of the room's most conspicuous features is the suite consisting of two settees and six armchairs which are all covered in crimson Gobelins tapestry matching the wall hangings. Their delicately carved and gilded frames are English, and in the Adam style, and like the mirror come from the shop of Mayhew and Ince. In 1769 the Earl paid £56.10s. for the settees, and £77.8s. for the armchairs – described in the bill as "elbow chairs." These prices were of course for the frames only; the tapestry coverings represented an additional expense. Still another spectacular piece is the ornate commode "in the French manner," which is decorated with floral marquetry and gilt-bronze mounts. This was purchased by Lord Coventry from Peter Langlois, a French cabinetmaker settled in London.

No Expense Was Spared

In considering the seemingly low prices given in these records, a word of caution seems in order. These figures are deceptive, the value of the English pound in the 1760's bearing but little resemblance to its reduced worth in 1960. Indeed it may be assumed that when these furnishings were secured for Croome Court they were considered to be expensive. It has, for example, been estimated that the price which the Earl of Coventry paid to the Gobelins Manufactory for the room's tapestries, in terms of our own currency, might well have been about a quarter of a million dollars. So the cost of the entire room, when the architect's fees and charges payable to builders and decorators are included, may be reckoned as being substantially above that impressive figure.

Ten Years in the Making

For our appreciation of the room, these figures are significant only to the extent that they show to what lengths Englishmen of the eighteenth century, such as Lord Coventry, were prepared to go in order to achieve domestic settings, to their liking. And it may be noted that as the Tapestry Room took nearly a decade to complete, they were also willing to be equally lavish in the use of time.

Desire, money, time, and the presence in England and in France of superb artists and craftsmen, were in this grand manner combined to create a jewel of a room which forever will be numbered among the proud possessions of the Metropolitan. •

Chairs were also covered in crimson Gobelins tapestry.

The decorative qualities of a growing interior design trend is reflected in this representative sampling of imports carried by Luten-Clarey-Stern.

One World Decor

A Young Company with World-Wide Sources Caters to a Growing Interior Design Trend

AT 50 EAST 64 STREET in New York City stands a narrow old brownstone whose huge brass-knobbed door opens onto a world of eclectic interior design. This is the home of Luten-Clarey-Stern, wholesale representatives of exotic decorative imports from a dozen far corners of the world. It is operated by John Luten, John Clarey and Charles Stern – three enterprising young men with their fingers firmly on the pulse of a design trend.

As you wander through the crowded, intimate rooms of this neat Park Avenue bazaar, the ancient cultures of many lands move in on you. Here is a black and silver metal cigarette box from Morocco . . . there, a marvelously articulated armor-plated lobster from Japan . . . a symbolic brass towel ring from India . . . intricate basketry from Hong Kong . . . translucent shell work from the Philippines – and much more to fascinate the eye and delight the connoisseur of craftsmanship.

Under one roof Messers Luten, Clarey and Stern have gathered the art handicrafts of twelve foreign countries and the list of their sources grows with each season. It now includes:

FROM JAPAN: Lamps, lacquer work, lighting fixtures, hardware, porcelain and various objects d'art.

FROM INDIA: Brass lamps, table bases, hardware, handwoven silks and silk rugs.

FROM SPAIN: Rugs and bed covers in 38 color combinations; brass hardware and wall decorations.

FROM GREECE: Shaggy wool rugs in natural white and brown.

FROM HONG KONG: Rattan furniture, screens, room dividers and vase-shaped basketry.

FROM THE PHILIPPINES: Boxes, accessories and lighting fixtures in shell with gold or pewter trim.

FROM ITALY: Mosaic brass and marble hardware; ceramic planters in gold and white.

FROM SIAM: Sculpture, mirrored boxes, flatware in bronze and buffalo horn.

FROM BURMA: Black and gold lacquer work in intricate creature shapes.

FROM DENMARK: Candlesticks and old copper street lights.

FROM MEXICO: Brass hardware inlaid with onyx, turquoise and lapis lazuli.

FROM MOROCCO: Harem screens in carved cedarwood.

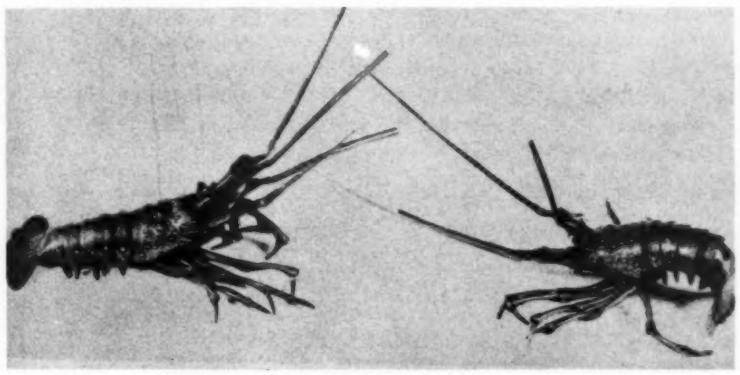
This catalog of objects delineates a developing trend in modern interior design. After several decades of "pure" design, the fashion pendulum is beginning to swing back to the decorated surface. Designers and decorators are beginning to take pleasure in the use of a hand-crafted and often crude object to soften and relieve the severity of the pure modern line. The sophisticated juxtaposition of the old and the new may perhaps also denote our disappearing provincialism, our new-found excitement in travel and contact with other cultures, our developing humility before the creative accomplishments of other lands less industrialized than our own.

The increasing success of Luten-Clarey-Stern is symptomatic of this trend. It is less than three years since these three young men set up shop, but in that short time they have built a substantial following among decorators, designers, architects and retail stores. Their resources – most of them on the West Coast – are direct importers and between the distributor, the importer and the native craft factory there is a constant interchange which seeks to refine and adapt the native craft products to the sometimes more sophisticated tastes of a well-to-do American audience.

Today this movement is still in its infancy but it reflects a broader trend to luxury in surface decoration which is beginning to emerge here and there in the lines of volume manufacturers. It is a trend which bears watching because its influence will undoubtedly increase in the next few seasons. •

One of several intricate creature shapes imported from Burma. They are executed in stunning black and gold lacquer work on lightweight wood.

This brass towel ring is one of many similar pieces from India. The intricately worked design forms a necklace held in the hands of a bath attendant.

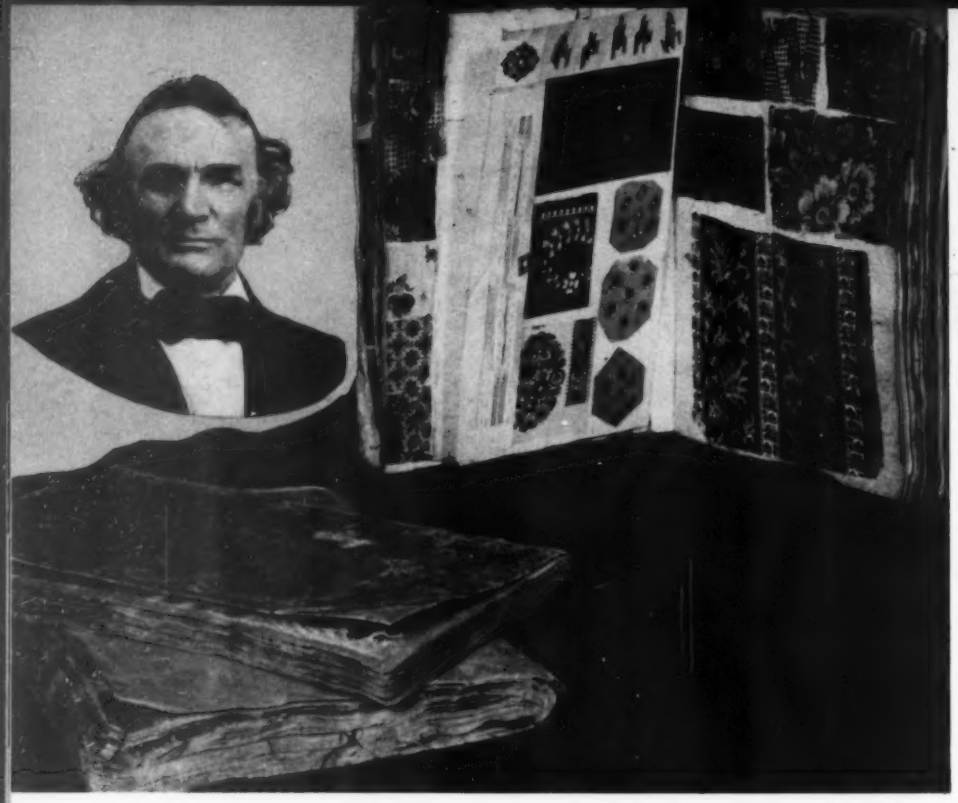


Handmade copper lobsters from Japan have 50 movable parts. They are the work of craftsmen whose ancestors made the equally intricate metal armor of the Samurai warriors in feudal Japan.

From British Hong Kong comes this handmade rattan lounge. It is one of many basketry pieces which supply a sophisticated note to modern interiors.

The intricate pattern and strong color work of Spanish wool rugs like the one shown here, is finding increasing favor with interior designers. They are also used as bed throws and wall hangings.

This view of the Luten-Clarey-Stern display rooms shows how their decorative imports are used to bring warmth and softness to a modern interior. Rug in foreground is undyed Astrakhan from Greece.



William Ashton (*inset*) 19th Century textile designer and some of the old books which contain his 2,000 early American printed fabrics.

William Ashton and His Collection of Early American Textiles

THE DISCOVERY of the Ashton collection of early American textile designs was a find such as you might dream of but never experience. The trail led to a chicken-house in a little crossroad hamlet in southern Indiana.

One day, the leading black sheep and self-appointed book scout of our village came to us with the information that – according to the horoscope in his almanac – the next few days would be propitious for anyone hunting old books and papers. We had followed some of the gentleman's hunches before without profit, but this day he was less deeply in his cups than usual and was so certain of the favorable stars that, for the fun of it, we followed his advice and so ended up in the poultry yard.

The contents of this hen-house were amazing! In addition to the textile designs and Ashton's letters and diaries, there were files of early Ohio and Indiana newspapers, hundreds of early American trade cards, and even a collection of comic valentines of the 1850's. Most of the papers were in gunny sacks, some them wet from the leaky roof, but there were also boxes and a large trunk. The most exciting moment came when the owner of the hen-house, a descendant of William Ashton, took a cold chisel and pried open the huge trunk which had not been unlocked since William Ashton's death some sixty years before. The trunk contained the choicest designs and fabrics.

* * *

William Ashton came from a long line of textile workers and designers. For generations the family had lived in Ashton-under-Lyne in the County of Lancashire, England. This was the heart of the cotton manufacturing district and its people, who were mostly workers in the mills, suffered keenly from the wretched factory conditions of the time. They were vitally interested in the efforts of Robert Owen, Cobbett and others, who were working for factory reforms, and Owen's influence on the thinking of William Ashton was deep and lasting. When he went to America he took with him copies of the important books and pamphlets written by Owen and even broadsides of his many speeches and accounts of his public appearances.

In Owen's plan for his proposed Villages of Cooperation, 500 was intended to be the population of the smallest and 1500 of the largest. The Manchester and Salford Social Community, of which Ashton was a member, entertained a modified idea. They believed Owen's plan could be made to work on a much smaller scale and they decided to support such a colonization plan in America where good land could be had cheaply.

The first little group of six families, with Ashton as its leader, sailed for Liverpool in April 1834. Ashton's diary gives a fascinating account of their ocean voyage to Philadelphia, where they landed early in May. They then proceeded to Cincinnati, which they reached on May 30th. Leaving the company in Cincinnati, Ashton and another member of the group set out to look over the government land. On their way they visited a Shaker community where they obtained valuable information about the country. Finally, the little group purchased a tract of Congress land near Cincinnati and the work of clearing off timber began. After several weeks they succeeded in making what Ashton called a "pretty fare opening." They then began to build the community house which was to shelter them all, but about the middle of August one of the men withdrew, saying he was a fool ever to have bothered with cooperation and that it was man's natural interest to do for himself.

However, the work continued. Although the first year's harvest was good, Ashton's mind was much agitated about the state of the community's affairs. One family had already withdrawn and another, recently sent out from England, refused to stop with them, but returned to Cincinnati to settle. Poor William says: "Everyone appears to be looking out for number one, leaving me to do as I can." He tried to keep up the courage of the group, but it was apparent that "The Glorious Cause" of which they had often spoken was fast becoming a "lost cause." Financial support from Manchester ceased early in 1836. Conditions in England were increasingly bad and they could spare no money to send to America. It was apparent that the remaining members of the small company would have to depend upon themselves.

* * *

On his own again, Ashton turned naturally to his old trade of textile designing. He had served the customary seven years' trade apprenticeship in England. The old indenture among his papers, dated June 30, 1818, states in part that:

"William Ashton of his own free and voluntary will, by and with the consent of his father, puts, places and binds himself apprentice to John Low, calico printer in the county of Lancashire for the term of seven years; to be by him taught in the manual or working part of the said trade, Science, mystery or occupation of a pattern drawer in his way of business and with him as an apprentice to work."

There was no textile manufactory in Cincinnati at the time, but one firm was engaged in the manufacture of oilcloth and table covers. It was at this factory that Ashton obtained employment in June of 1836. The work must have been rather uninteresting, as the patterns demanded were very plain and crude, but at any rate it was a means of supporting his family.

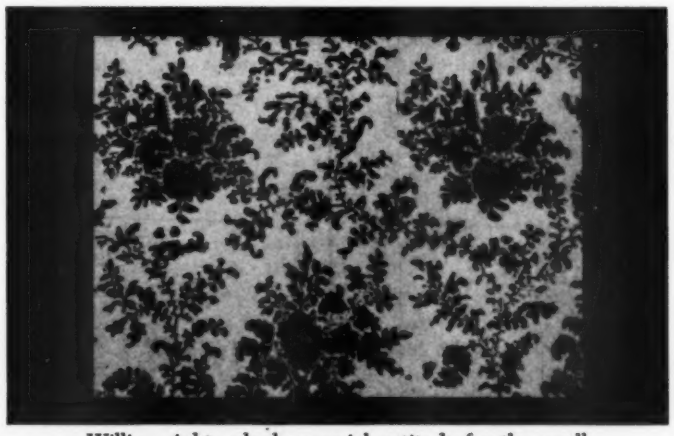
In 1841 William Ashton's brother John arrived from England. John Ashton was also a textile designer and apparently a very successful one. His letters reveal that at one large textile plant in England, employing many designers, John was the only one paid a regular weekly wage, the others working by the piece. John settled first in Pawtucket where he bought a farm. Shortly after, however, he traveled to Frankfort, Pa., about six miles from Philadelphia, and secured employment as a textile designer for J. Briggs and Company. At this factory William Ashton joined his brother and both worked for Briggs at their old trade during the early 1840's.

* * *

The Briggs firm was one of the larger textile factories in the East. They kept in operation six machines, four printing in six colors and two in four colors. The brothers' letters show that French prints were in great demand, and in drawing their designs the Ashtons naturally were influenced by the prevailing French patterns. For a time business at the Briggs factory was very good. John wrote that the prints made there were selling as "high" as any in the country. One letter mentions the fact that J. Briggs and another firm, J. Dunnel of Pawtucket, practically divided the Eastern trade between them for one season. Another letter stated that the Briggs Company had received the silver medal at the Franklin Institute for their fancy six-color prints, the only award given for prints at the fair. J. Briggs & Company often gave French names to some of their patterns and John amusingly remarks, "A many think them to be foreign."

There are over two thousand different textile designs in the Ashton Collection. The fineness and delicacy of the drawing in most of the patterns is, I believe, apparent from even a casual observation. Ashton seems to have done best the little spriggy, flower-like designs. A student of textile designing would, no doubt, be intrigued by his many variations of the paisley pattern. It is interesting to note how he experimented with different combinations. For example, he would paste a piece of cloth on paper and then try various border combinations with it. His marginal notes, too, are often interesting, such as: "This is a good pattern for Spring."

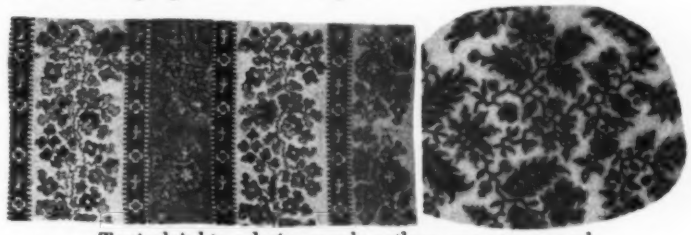
William Ashton brought with him from England his mahogany drawing box which still contains his brushes, drawing tools and original water colors. A separate sliding drawer in the box holds his porcelain palette. Ashton also brought with him to America a quantity of Whatman paper, folio sheets, with the famous "J. Whatman, Turkey Mill," watermark. Most of the designs he drew on this paper. It will be recalled that similarly watermarked Whatman paper was used for the original Audubon prints.



William Ashton had a special aptitude for the small floral designs which were popular in the 1840's.

By January 1847 William was back again on his farm in Cincinnati. John continued at the Briggs factory, but a serious fire at their dye works caused a loss of $8,000 and work was suspended for a time. All during 1847, John Ashton wrote his brother William urging him to come back and work for Briggs. In one letter he sent him some samples of French delaines, also a few of the Briggs and Dunnel samples for the current season, so that he might have an idea what was in demand. He cautioned him not to draw any pines, as pines were done "last fall." "Draw your six colors," he wrote, "in two reds, orange, green, purple and chocolate, be sure to follow the tack of the French silks, vestings and delaines."

William, however, would agree to draw for Briggs only on the basis of a regular weekly wage. At the time the designers were paid only for the patterns which the Company actually engraved, no matter how many designs they might have submitted. William, therefore, did not return to Frankfort, nor did he send Briggs any more patterns from home at this time. Matters became worse for Briggs, until finally all the designers were dismissed but John, who was obliged to draw enough patterns to keep all six machines busy.



Typical Ashton designs such as these were very much the vogue in 1840 and are being revived today.

In 1848, William Ashton, in partnership with one Almon Sawyer, established what they called the Great Western Oil Cloth and Window Shade Manufactory. Painted landscape window shades were made to order, not only for private homes but also for business firms, steamboats and lodges. Transparent window shades were painted on muslin of a fine texture which had first been strained and sized. The outline of the design was applied to the cloth by copying, tracing, stenciling or pouncing. After the design had been outlined on the cloth, the transparency was painted. Ashton left the window shade business in 1857. His partner conducted the plant alone for a time, but already the great day of painted window shades was waning and after 1860 it appears to have declined rapidly. No one seems to have mourned the final demise of this Victorian "art."

One of William Ashton's life-long ambitions had been to become a physician. At last in 1850 he was financially able to realize his dream. From 1851 to 1854, he was a student in the Cincinnati Eclectic Medical College. After his graduation he became a trustee and treasurer of the school, then practiced medicine in Cincinnati for a number of years.

In 1862 William left the city and retired to his old place in the country, where, until his death some ten years later, he supervised the running of his farm. Beside the old communal log house he built a handsome brick home. He was especially interested in horticulture, and was in steady correspondence with leading nurseries. Files of a dozen horticultural journals were among his papers. At last William had come home to sit under "his own vine and fig tree" without fear of poverty. The dream of his early years was fulfilled.—Edgar W. King.

From Americana in the Ford Museum came the inspiration for Greeff's designs. The chair print is taken from a patchwork quilt; the drapery from the Federal era's carved wooden eagles.

Americana

Fruitful Design Source for Contemporary Fabrics

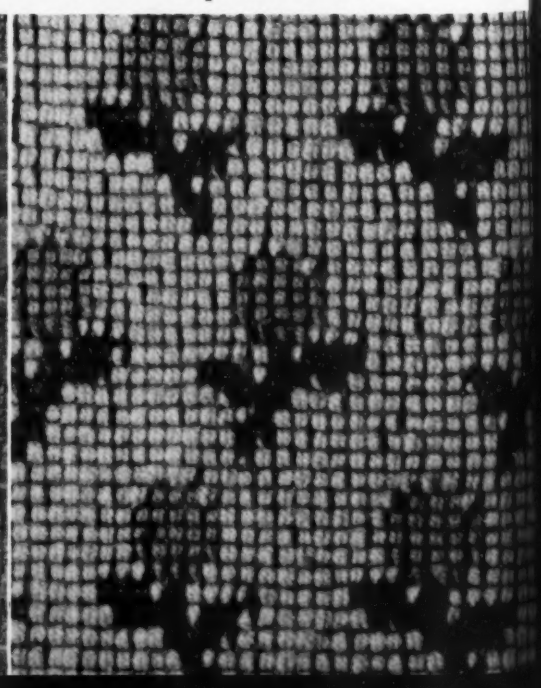
A mid-19th Century fabric fragment in the famous Westerfield Collection at the Ford Museum was the source for this print. Similar prints were adopted for women's fashions.

THE STORY OF WILLIAM ASHTON on the preceding pages serves to highlight the current revival of interest in Americana as a textile design source. This interest has always been with us in a modest way and it frequently crops up in the "documentary" patterns of decorative fabrics lines.

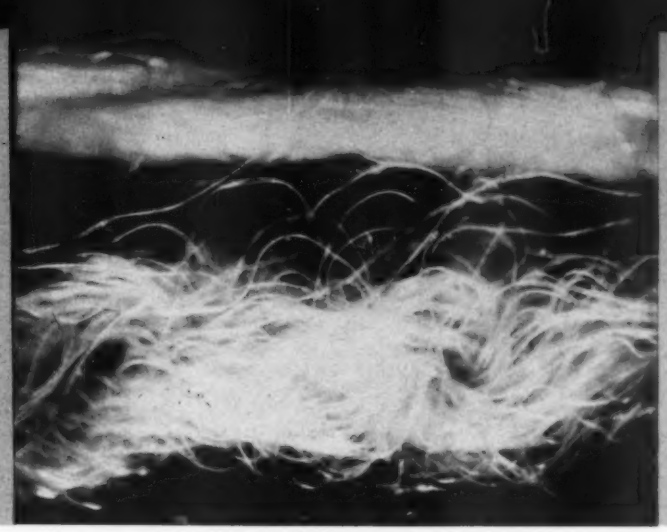
However, it was recently given perhaps its most comprehensive treatment to date when Greeff Fabrics introduced a total of thirty-eight new printed and woven fabrics in its American Legacy collection. The largest number of these designs were derived from early American fabrics collected by the Henry Ford Museum at Dearborn. Many of them come from the same period in which William and John Ashton were working as textile designers. Perhaps some of the original textiles in the Ford Museum were even printed at the Briggs plant near Philadelphia where the Ashton brothers were employed.

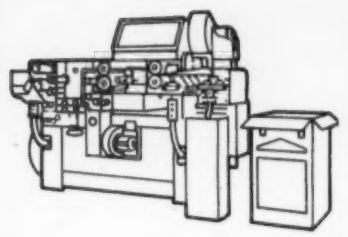
On this page we have reproduced several of the American Legacy fabrics. They indicate the adaptability of early American designs to current tastes and they suggest that the two thousand textile designs in the Ashton Collection would provide rich source material for contemporary designers of both apparel and decorative fabrics. •

(Left) An all-cotton trapunto weave derived from an 18th Century brocade. *(Center)* An upholstery-weight quiltweave, typical of 18th Century quilting patterns. *(Right)* A cotton upholstery fabric which faithfully reproduces a late 19th Century needlepoint chair seat. Greeff's fabrics were produced abroad.



Photographs made in the laboratories of the Dixie Mercerizing Company to demonstrate the Turbo System for bulking yarns. The two strands of yarn both contain the same proportions of shrink and non-shrink fibers. The bottom strand, however, has been subjected to heat, causing the shrink fibers to contract and the non-shrink fibers to blossom out.





The How and Why of High Bulk Yarns

An ingenious process, known as the Turbo System, makes possible the combination of a shrink fiber with a non-shrink fiber in a single yarn. When heat is applied, the magic of bulking results.

THE TURBO PRINCIPLE of bulking yarns of man-made fibers is not unlike the "magic" by which a Japanese paper flower unfolds and "blooms" when immersed in a glass of water. With the paper flower, water is the active agent. With yarns of man-made fibers it is heat, usually in the form of boiling water or steam.

The process operates as follows:

1. Man-made fibers (generally acrylic) in the form of continuous filament tow, are fed into the Turbo machine.

2. In the machine these continuous filaments are stretched under heat until they break into variable fiber lengths of up to six inches.

3. These staple fibers are then cooled and fixed in their state of tension. (Heat will later relax them.)

4. The staple fibers of varying lengths emerge from the Turbo machine in the parallel rows of a sliver or top. It is now ready for the preparatory stages of spinning.

5. This top is made up of fibers which have the capacity to shrink. It is now blended with a proportion of the same fiber which has been pre-shrunk through heat treatment, after it emerges from the Turbo machine.

6. The blend of shrink and non-shrink fibers is spun into yarn which is generally used for knitted garments. The yarn can be bulked either in the yarn stage or in the garment stage. Generally it is done in the garment stage and this calls for making the garment larger than required so that it will shrink to size when heat is applied.

7. This is where the "magic" takes place. As the heat is applied, the shrink fibers contract, moving to the center of the yarn bundle. In so contracting, they pull the non-shrink fibers into loops and buckles as it moves out to the surface of the yarn bundle. The result is a "blossoming" of the yarn to create bulk without weight.

The above explanation is necessarily simplified but it covers the basic elements in the process which was originally developed by J. L. Lohrke and is today considered the most effective method for processing high bulk yarns. However, as originally developed, the Turbo machine was not planned for the yarn bulking process. Its prime function was to convert man-made filaments into a sliver of paralleled staple fibers which could be spun on conventional systems—and to achieve this in one continuous operation. Later a stretch zone was added to the machine in order to process high bulk yarns.

The virtues of high bulk yarns are by now obvious but they bear repeating for the sake of emphasis:

1. They provide greater coverage in fabrication.

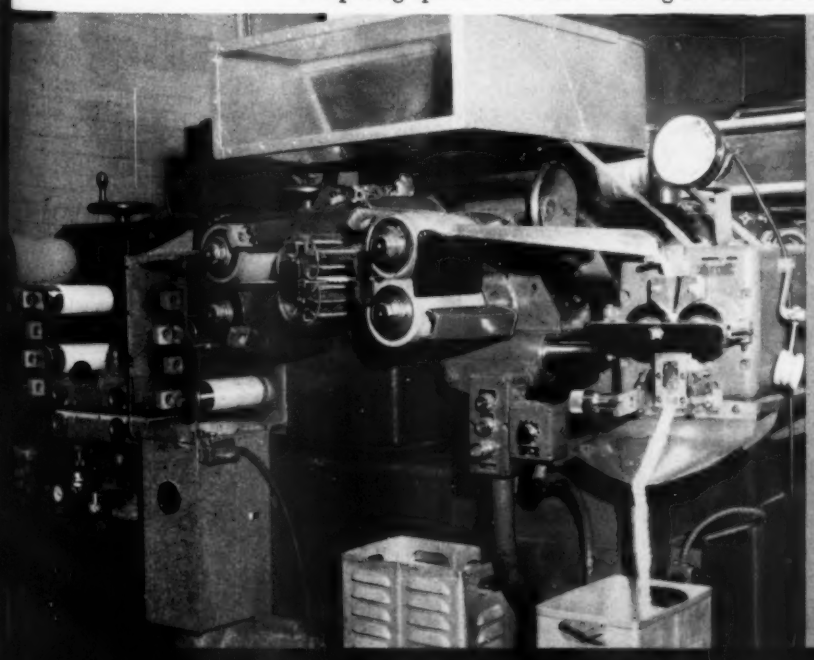
2. They create loft without weight.

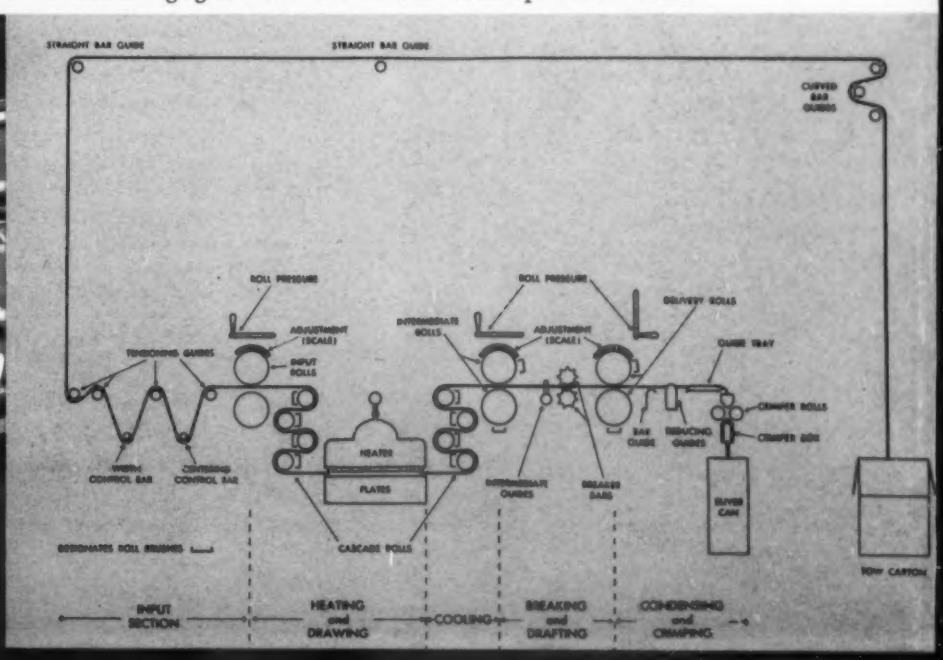
3. They make possible a wide variety of fabrication textures — from a soft "cashmere" hand to a coarse industrial finish.

4. They represent new fashion opportunities for man-made fibers, particularly in the field of knitwear.

ACKNOWLEDGMENT: Photographs courtesy of the Dixie Mercerizing Company which recently adopted the Turbo System to round out its coverage of the yarn field.

The photograph shows the tow entering the Turbo machines and emerging as sliver. Flow chart shows the operation in detail.





Poor weaving in fabric: caused by carelessness of weaver; yarn should have been closely checked.

HOW TO IDENTIFY DEFECTS IN FABRICS

Profits being what they are in the textile industry, it is imperative that the leakage of seconds be shut off wherever possible at the onset. Have your plant superintendent use this handy check-off guide to troubles. The problems which face every mill are listed here:

B

BAD ODOR: Any of a host of objectionable odors often noted in fabrics, unfinished or finished. Usually caused by some chemical action which has not been properly controlled such as in application, washing, scouring, fulling, etc.

BALKY SELVAGES: A wide term which implies that the yarn may be of an incorrect yarn count and/or ply, unevenly twisted yarn, crowded selvage ends in the reed, poor harness timing, harness skips, poor temple setting, etc.

BARRE MARKS, BARRY: The former is the French term. Observed in fabrics which have bars or stripes that would be detrimental to the finished cloth. They run in the warp direction in some instances, but are usually found in the filling direction when one or more picks are seemingly different in color from the adjoining picks. Usually caused by slight variations in the number of picks to the inch in the texture of the material.

BIAS FILLING: Observed in the finishing of the cloth, it comes as the result of the filling not running at absolute right angles with the warp yarns. Tenter framing of the goods is where this error or defect occurs. Another name for the blemish is bowed filling.

BLEEDING: A running or fugitivity of one or more colors in a cloth; bleeding naturally spoils the material. Faulty dyestuff is the cause of this, and bleeding is most pronounced when the colors in the fabric are run through the wet-finishing treatments in the plant.

BOX MARK: A fine but disturbing line in the filling direction of cloth caused by a small number of picks not woven as they should be; usually results from rough spots or splinters on the outside of the shuttle. Improper timing of the shuttle boxes will also produce this effect.

BROKEN END: Caused by tender yarn, rough spots or splinters on the shuttle surface, or improper timing of the shedding action in the loom.

BROKEN PATTERN: When the pattern has become "broken" because of some error or irregularity on the part of some operator. The pattern, if "broken," will not show in the fabric according to the planned design.

BROKEN PICK: A filling yarn that has become broken in its flight through the shed of the loom. Shuttles, shuttle boxes, and weak yarn are the main causes of broken picks.

BURRS: 1. These are rather minute seed particles found when processing cotton in picking, carding, combing, and spinning the fibers into yarn. Very often they carry through into the finished goods. 2. In woolens, burrs may be vegetable matter such as motes, shives, granules, or other particles which have been more or less embedded in the grease wool and were not removed in the scouring of the stock. Often noted in cheviot, homespun, tweed, and shetland fabrics for suitings and coatings. Burrs in woolen fabrics may be removed by carbonizing, where the vegetable matter is dissolved out of the animal matter.

C

CHAFE MARK: An abrasion or chafe mark where the surface of the cloth has been damaged by some friction. Causes include improper setting or action of the sand roller, temples, reed or harnesses on the loom; poor fabric handling will also give a chafe mark.

CLIP MARKS: Enlarged pinholes, tears and "shift marks" which run along the selvage areas of the cloth. Caused by improper framing of the goods or a defect in the clips or pins of the tenter frame when it is desired to bring the cut of cloth to the proper width.

CLOUDY GOODS: Material that is offshade because of uneven dyeing and faulty finishing of the goods.

COARSE ENDS: Those which result from poor dressing of the warp yarn on the loom beam, slippages, poor creeling or winding, or from trouble in the spinning frame such as belt slippages, improper tensions, loose spindle banding, etc.

COCKLING: An uneven shrinking which causes the cloth to become blistered or "corduroyed." Cockling may also arise because of the uneveness of the stock used . . . especially cotton, wool, reworked wool, reused wool, and sometimes rayon. The blend, if the material is of this structure, has very likely been poorly prepared. Faulty designing can also cause cockling because of the improper dispersement in the length of the floats in the pattern.

CRACK: An open streak that runs parallel with the filling and may run for the entire width of the cloth. Often caused by the beating-in action for the filling pick functioning when no pick has been inserted through the shed of the loom.

CREASES: Caused by an uneven tension and tautness when the goods pass through the wet and dry finishing departments of the mill. Often caused by carelessness on the part of some worker. Creases must be combated in the finishing so that the fabric will have eye appeal. They are very difficult to remove altogether.

CROCKING: Caused by dyestuff coming off the material in the form of powder or granules. The excess coloring matter rubs, flakes or chips off because of improper penetration or fixation of the dyestuff.

CROWSFOOT: Small, indistinct or mottled markings on printed, dyed or other finished goods; often caused by carelessness on the part of some operative.

CUT SELVAGE, CUT LISTING: One that has been cut in the shearing of the goods or damaged by the weaver and allowed to go for some distance in the cloth without being remedied. Cut selvage ends should be fixed at once.

D

DEAD COLORS: Decorations or motifs that have been deadened, killed, or subdued during the scouring, or other more or less rigid treatments in finishing. If cotton colors, for example, have been used in woolens and worsteds, or in blended fabrics, they may be brought back to life by the use of a mild scouring treatment. If wool colors were used, an ammonia bath would likely brighten the colors and tend to bring them back to normal.

DIRTY OR SOILED ENDS: Obvious as to origin; usually caused by soiled, dirty or old harnesses or reeds.

DOCTOR STREAKS: Seen on printed goods they occur because of some irregularity of the doctor blade on the printing machine. This is a metal "scraper-blade" on the frame which removes the excess color from the engraved print roll just before it comes in contact with material.

DOUBLE END: The result of wrong drawing-in of two or more warp ends, usually drawing an extra end through the heddle eye where there should be only one end. The effect is also observed by a swollen dent in the reed where there are more ends in the split than there should be. Forms a "flat-effect" or out-of-line effect in the warp direction.

DOUBLE-PICK: This is the result of two filling picks working into the same shed in the loom weaving and causing a sort of ribbed effect in the filling which is readily noted when the cloth is perched after being taken from the loom. A double-pick will often occur when the weaver starts up the loom after attending to some error in the weaving of the goods. Carelessness is often the cause of this type of faulty pick.

DROP PLY: Yarn which does not have the correct or uniform number of plies; caused by faulty twisting or mixed bobbins, warp or filling.

DYESTAIN: Any discoloration on a cloth caused by faulty dyeing, poor handling, foreign matter in the dye, or poor timing in drying as to time and temperature.

DYE STREAK: An irregular stain or dispersed color stripe or area in the cloth. Faulty dyeing, foreign matter in the dye, or defective or irregularly set guide bars or rollers in the dye bath cause these streaks.

E-F

ENDS OUT: Warp ends that have snapped or broken in weaving of cloth, thereby causing a light area in the fabric. This streak effect is quickly noted on inspection. The ends that have become broken are sewed into the fabric by the sewers or experienced sewers in the dry-finishing department of the mill, if the blemish could not be fixed by the weaver.

FILLING SPLITS: They appear inside the selvages because of crowded reed dents, crammed warp ends due to incorrect reeding, warp and/or filling tensions being too high, improper setting of the temples on the loom, selvage yarns that are not conducive to even weaving of fabric, damaged reed splits or wires, and dull pins in the temple cases.

FINE ENDS: They give a streaked line appearance to cloth because of their finer diameter or fewer plies in the yarn than required.

FINE FILLING PICK: This is caused by the filling yarn being of finer diameter than it should be. This streak or shade bar runs across the entire fabric; usually the result of mixed filling bobbins taken from the bobbin bin by the tender boy.

FINGER MARK: Irregular, off-cast areas in cloth caused by variation in the picks as they are inserted into the material. Timing action of the pick wheel is the most common cause for this defect.

FINISHING BAR: An uneven line or bar which runs for the width of the cloth. This finishing defect is caused by machine stoppage or an irregular roller setting.

FLAT: The strict meaning is that two filling picks have been woven together in the same shed in the loom thereby causing the imperfection. A warp flat occurs in plain fabric when the one end is missing and the ends on either side of the missing yarn come together to give the "flat-effect." A flat is the bane of weavers in some low-quality, low-priced cottons.

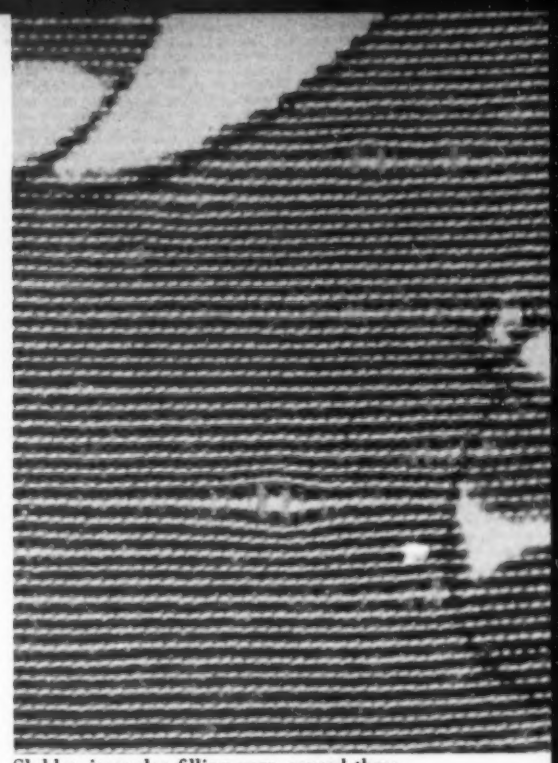
FLOATS: These are caused by an end, or ends, failing to weave into the cloth the way they should have. The loom when not functioning in the proper manner also causes floats. The weaver, because of laxity in fixing the ends affected, is a source of this trouble. Incorrect drawing-in or reeding-in of the warp may cause one or more ends to form float areas in the goods. Floats are remedied in the dry finishing department of the mill as a last resort.

FLY, LOOM FLY: Waste fibers or "blizzards" of waste stocks which somehow or other seem to weave into some fabrics. Much of this waste stock comes from a loom which has not been well cleaned by the weaver; in many instances, the stock while floating in the air becomes embedded in the fabric.

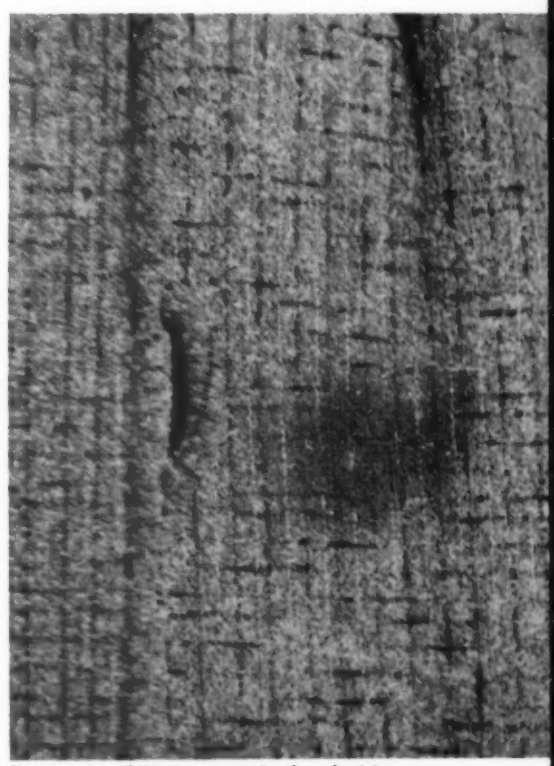
FRAY: When a shifting or slipping of one set of yarns over the other occurs in the woven cloth, or at the cut or unfinished edges.

G-H

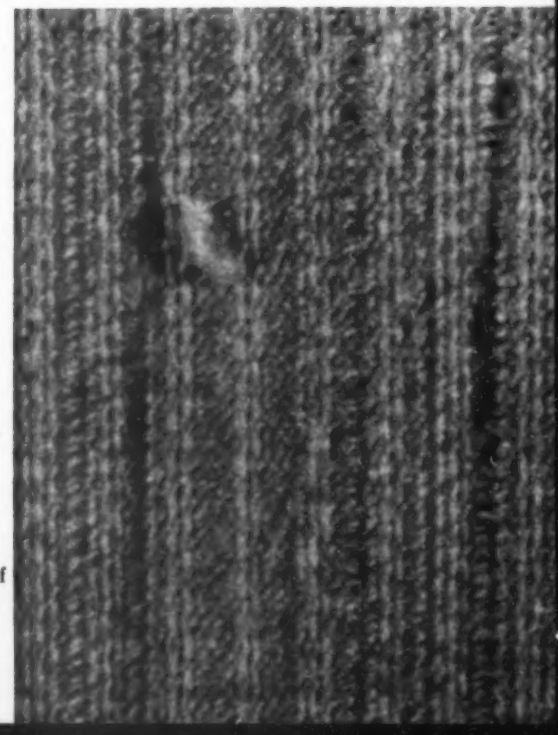
GOUTS: Really neps in goods but ap-



Slubby, irregular filling yarn caused these defects when interlacing with the warp ends, which spread too much.



Buttons on this coat contained a fugitive dye. Pressing steam caused dye bleeding.



Uneven weaving caused by cramming of ends, yarn slubs, and irregular tensions.

pearing in larger bunches of foreign matter or of waste which has woven into the fabric.

HAIR-IN-FILLING: This is often caused by poor winding and gives a flatness to the material since the yarn that has been affected by hair will give a slight refraction.

HANG PICK, HANG SHOT: This is when a pick is out of line for a short distance; produces a small angular hole in the fabric. Foreign matter in the yarn such as shives, motes, knots or burrs are often the cause for the defect.

HARNESS SKIPS: Breaks in the weave or the failure of the harnesses to work properly. Skips are often caused by harness straps that slip, snap or break and work out of the plane and place provided for them to perform their functions. Skips form varying length floats on either the face or the back of the cloth.

HEAVY FILLING BAR: A shaded streak that runs for the width of the goods and caused by several adjacent picks whose yarn is of greater diameter than should be used in the fabric. Usually the result of carelessness but the beating-up action of the loom should be checked carefully. Mixed bobbins also contribute to this defect.

HITCH-BACKS: A defect noted in cloth caused by improper starting-up of the loom by the weaver after a "pick-out" caused by some irregularity. The blemish gives bright and dim areas to the material; and loose filling pickage or undertension of the warp are conducive to hitch-backs.

HOLES: Small perforations, very weak areas, perforations, or actual holes in fabric are caused by any number of things. Knots, perforations, weak yarn areas, foreign matter, irregular loom action, and finishing operations such as shearing and cropping, all tend to produce these areas. Shuttles, shuttle-smashes, poor action by the feeler stop-motion in the raceplate of the loom, and sheer carelessness also contribute to this blemish. Holes are fixed in the dry-finishing department of the plant.

I-J-K

IMPERFECT SELVAGES: These include balky, beaded, broken, corded, curled, cut, doubled, folded, looped, loose, rolled, scalloped, slack, tight, torn, and turned.

JERK-BACKS: Any loose, straggly length of filling yarn which hangs at the side of the selvage and is cast back into the cloth as it is being woven. Filling which catches on the side fork or front box plate is often jerked back into the body of the fabric.

KINKS: These occur when yarn recedes upon itself forming a series of extra loops in the goods. Kinks may be caused by poor shuttle tension or action, irregular stop motion action of the loom, and improper timing of the shed as the warp ends raise and lower to form this shed.

KINKY FILLING: Short filling yarn loops caused by tension release of the filling before the loom turns over for the proper timing of the opening of the shed of the warp yarns. The three actions of a loom (shedding, picking, and beating-up) must synchronize to the decimal part of a second, otherwise kinks are likely to occur. Poor shuttle lining will also cause yarn kinks.

L-M

LOOPED SELVAGES: These come from poor or uneven shuttle tension, improperly twisted filling yarn, poorly wound filling bobbins, poor or unbalanced timing of the harness frames of the loom, waste accumulation, chiefly among the loom dropwires on the respective warp yarns.

LOOSE PICKS: Actual loose picks do not weave into the cloth the same as regular picks. Easily noted, they are caused by irregular filling motion, faulty shuttle action, or by poor winding or yarn that is not what it should be as to diameter, ply, twist or yarn count.

LOOSE SELVAGES: Listing which has worked loose because of uneven filling tension and action against the yarns in the material that make up the selvage. The term also includes selvage ends which have become broken and have not been repaired; this condition will likely cause the other end to snap and break within a very short time. Selvages of this type impair the appearance of finished fabric, and they will definitely give trouble when the fabric is being made into a garment.

MISPICKS: Filling yarn picks which have not gone all the way through the shed of the loom when weaving. The pick may have been left out altogether, or a short or long portion of the pick may have been deposited in the shed. Caused chiefly by mechanical defects such as filling running out of the bobbin, breakage of the yarn, not interlacing with the warp yarn, poor action by the picker stick, etc.

MIXED FILLING: A rather common defect is the placing of improper color on the filling bobbin thereby impairing the color pattern. Often the result of carelessness by the bobbin boy, and by the filling winder or quiller.

MIXED WARP ENDS: These come from ends of varying thickness or plies. Attributed to mixed yarn spools during the warp dressing operation.

MOTTLED OR CLOUDY FABRIC: Faulty printing, dyeing, or finishing cause this blotched, cloudy or mottled effect; an irregularity in some process or treatment is the reason for this blemish, often slippage or inaccuracy in a roller setting.

N-O

NARROW GOODS: Obviously, fabric that has not been finished to the proper width. Usually caused by excessive treatment in one or more finishing operations. Narrow width can be traced to many causes. One of the main reasons for this defect is in tentering, where for some reason or other the cloth is not brought out to the specified width.

NEPS: These are detrimental to cotton manufacture and are dead, tangled, immature, and loose waste particles which more or less roll into little balls as the stock is being processed. Over-opening in the opener pickers and poor carding are sources for neps. Sometimes ginning will also produce its share of this waste. Nep specks are very detrimental to most cotton fabrics, either white or dyed.

OFF-REGISTER PRINTING: A jumbled motif or mottled color effect which comes from improper alignment of the printing machine rollers. The effect will show blank areas which should have been printed but because of poor settings leave the areas white or somewhat discolored.

OFF-SHADE: Color in fabric that matches only in areas and seems to be irregular throughout the piece. A peculiar or poor cast will result in off-shades. This effect is sought for in cloth from side-to-side, side-to-center, and from end-to-end.

OIL STAINS: Stains, spots, and marks that are detrimental to cloth. They are acquired in several ways and should be removed in scouring. Many oil spots are the result of carelessness by the operatives as the cloth cut is moved from machine to machine, and from room to room in the finishing.

OVER-WIDTH: Obviously fabric that is too wide for proper manipulation. Extra washing and proper shrinking may bring the cloth to the proper width, or re-tentering may do this to perfection.

R

REED MARKS: Actual streaks, lines, or marks observed in the warp direction of the goods. They are found in all woven fabric as it comes from the loom in the loom state or gray state. Rather prominent in lightweight cottons, some silks, certain rayon fabrics, and particularly in woolen and worsted fabrics. Causes include a wornout reed, loose reed wires, bent wires in the reed, wrong-draws, incorrect reeding, too much tension on the warp, etc. In the great majority of cases reed marks are obliterated altogether in the finishing of the goods.

ROLLING SELVAGE: One has curled, buckled, or rolled-up and might be easily cut in the shearing of the fabric if it is to receive this treatment. This blemish gives much trouble throughout finishing unless remedied prior to entering the finishing department of the mill. One of the most annoying blemishes for the weaver and the finisher.

ROPE MARKS: Long, irregular and indistinct lines or markings on dyed or finished fabrics.

S

SAND ROLLER MARKS: These run in the filling direction and may be caused by uneven tension and "pull" on the cloth as it winds around the sand roller on the loom. Irregular tension between the sand roller and the cloth roller also causes these marks.

SECTION MARKS: Caused by uneven tension of the warp or a section of the warp which has slipped during the dressing or slashing operations. Seen in the fabric by the way the warp yarn of the section weaving is loose, and the filling shows a cockled or "corduroy" effect. Often the affected areas are a total loss since it is most difficult to bring the material to what it should be.

SELVAGE END BREAKS: These are caused by improper shed setting whereby the shuttle cannot function properly, poor temple setting, shuttles which have not been sandpapered to make them smooth, weak selvage threads, crowded reeding of the selvage ends, too tight a weave construction, damaged or bent reed wires, poorly plied yarn with one of the plies being loose or out altogether.

SHADY FILLING: Bright or dim areas across the fabric usually for the full length of one bobbin. There are other reasons for shady filling in cloth such as some defect or irregularity in any process, treatment or operation in processing from yarn to fabric.

SHEAR MARKS: An unevenly marked, or cut, nap on the cloth. Slubs, knots, and kinks often tend to make for unevenness in shearing. Burlers, speckers and menders are ever on the alert for places that may have been nipped or caught by the razor-sharp blades on the shear. Shear marks easily show to poor advantage when light strikes the fabric.

SHINERS: Often caused by faulty weaving, which gives a flat effect to the yarn, and easily noted when the rays of light strike the fabric. They appear in fabrics of filament acetate or rayon, and silk, because of poor winding of the yarn. Improper friction in the mouth of the shuttle also gives the effect to many fabrics.

SHIVES: Vegetable matter found in woolen fabrics such as neps, straw, leaf particles, motes, shives, etc.

SHUTTLE MARKS: These come from a shuttle taking on oil stains of some sort prior to performing its work of going through the shed of the loom. These marks often cause much trouble in finishing fabrics.

SHUTTLE SMASH: This occurs when a few or many warp ends are broken because of an imperfect shuttle being used, or when two shuttles meet or "kiss" in the shed of the loom. This is one of the worst defects that can occur to cloth; and it often causes much loss of time in repairing the damage, and impedes loom production. Other reasons for smashes include a trapped shuttle in the shed of the loom or a harness strap loosening or breaking altogether, thereby allowing the frame to drop altogether to hinder the smooth action of the loom in its three basic motions — shedding, picking, and beating-up.

SKIPPING: An irregular, uneven height of the harnesses in the shedding motion of the loom will cause skipping or skip marks. The result is that the warp ends affected will not weave in regular formation with the filling at all times. Small float areas result and must be fixed when the fabric goes to the dry-finishing department in the textile plant.

SLACK FILLING PICK: One which shows loops throughout the yarn; usually caused by improper shuttle tensions.

SLACK SELVAGES: These result from too much of a spread, or cramming of selvage ends in the reed, thereby creating slackness in the selvage areas. Other causes include too loose a weave construction, use of improper yarns as to count, twist or ply; and the edge threads wound too hard or too high as to number on the warp beam.

SLUBBY FILLING: Thick, uneven places in filling yarn caused by uneven yarn winding; poor carding, combing, and/or spinning of the fibers in the manufacture of the yarn. Soft, slubby yarn results from some irregularity in one of the manipulating machines or frames.

SLUBBY WARP: This is when some warp yarns become uneven because of short fibers or certain wastes working out of place usually as the result of improper settings for the number of twists per inch in the yarn. Often referred to as soft slub or tight slub yarn.

SLUFF-OFFS: Small masses of yarn which come off the nose of the bobbin which sets in the shuttle. Caused by poor or inferior winding of the yarn and is one of the banes of the weaver.

SLUGS: Uneven yarn, or light or heavy places in fabric, because of faulty yarn or weaving, over-carding, over-drafting the stock, or spinning the yarn counts to higher than they should be.

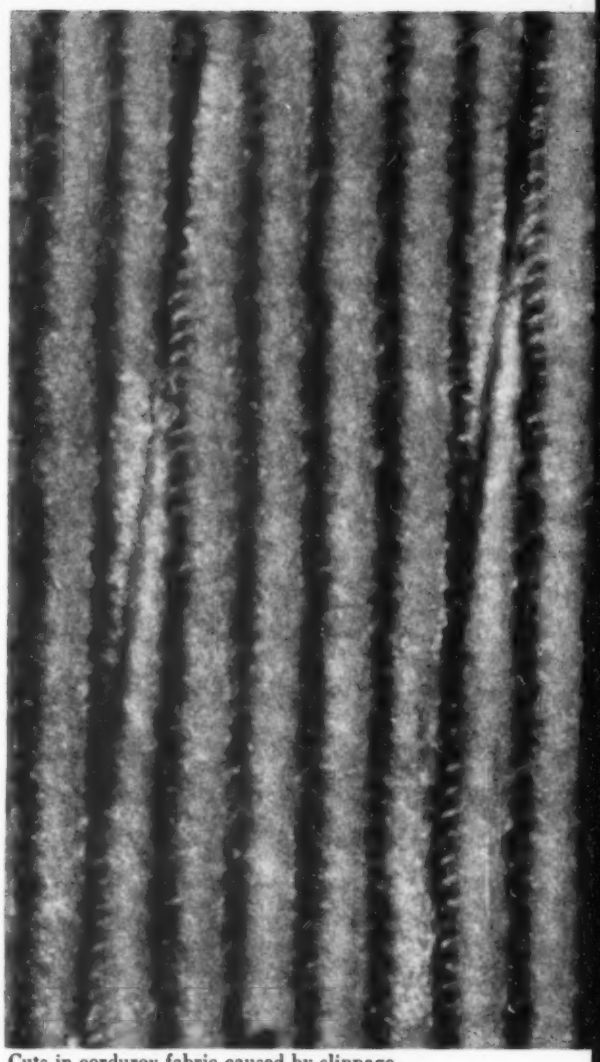
SNARE: Fabric which shows tangled masses or clumps of roving or yarn in a cloth; can be removed in burling and specking operations.

SOFT WARP: Usually implies a warp that has not been sized correctly, causing chafing and weakening of the ends as they go through the successive operations from yarn to fabric.

SPECKY GOODS: Small particles or specks of vegetable matter which come to the face of the material. Difficult to remove altogether, it is sometimes necessary to speck dye the goods or to carbonize the stock before manipulation from raw material to finished fabric.

START-UP MARKS: Blemishes in fabric caused by the "starter-up man" turning the warp over to the weaver without fixing all the places where these marks occur. A second meaning is that the cloth may show bright or dim mark lines in the filling direction. Caused by the weaver not starting his loom at the correct warp tension; often because of failure to check the pick wheel on the loom, which will even the tension if checked by the careful weaver. These marks are very irksome, as well as detrimental, and experienced weavers are constantly watching for these marks.

STREAKED WARP: Occurs when one of the sections of the warp, as it creeled, was not under proper tension or was of incorrect shade. This defect gives much trouble when the cloth is dyed because the effect is usually easily discernible.



Cuts in corduroy fabric caused by slippage of cutting discs used to cut the pile yarn.

Seam slippage caused by weak fabric.

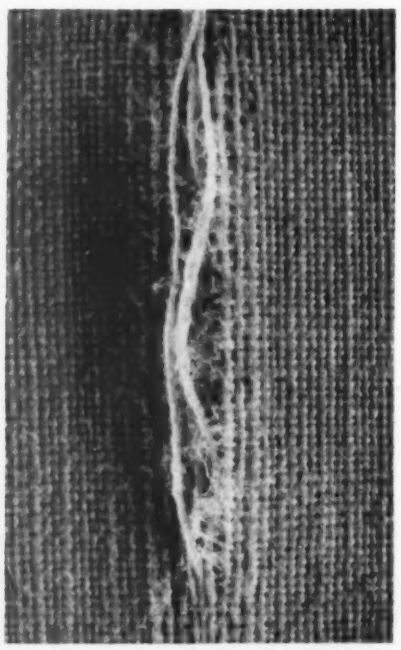
T

TEAR DROP: Small or short distortions noted when one or more picks are affected because of some irregularity in the weaving. Usually caused by improper tension on the filling yarn, filling stop motion, or beating-in action in the loom. Faille, taffeta, repp, and comparable fabrics often show this defect.

TEMPLE MARKS: Woven fabric which shows a series of pin holes or faint warp streaks along the selvage edges of the cloth. Caused by faulty temples.

TENDER GOODS: Cloth which has become weak because of the use of dried-out yarn, too strong a scouring liquor, by re-dyeing after stripping or not stripping the cloth too well to remove the coloring on the goods, poor singeing, excessive napping or shearing, and uneven tensions or poor settings on one or more of the several machines used to finish fabric, such as incorrect settings on the shear, press or other machines.

THICK BAR: An effect caused by two or more filling picks which give a thick or bloated effect in the goods. Caused by improper setting of the cloth in the loom after a "start-up," uneven tension and weights on the warp beam, not setting the pickwheel correctly after stopping the loom, poor functioning of the takeup pawl because of possible improper setting or tension, or skipping.



Blemish caused by broken warp ends, irregular yarn, incorrect drawing-in, reeding.

THICK STRIPES: Those which are too thick in diameter and tend to throw off the general appearance of the fabric. Caused by uneven yarn, incorrect drawing-in or reeding-in of the warp threads, and incorrect yarn sizes.

THIN BAR: Occurs in the loom when two or more warp ends do not interlace with the filling yarn. May be caused by failure of the loom to stop or knock-off when a filling breaks or snaps, or by an irregular action of a harness frame. Thin bars may be interspersed throughout the width of the goods if a harness strap on a harness frame breaks or skips. Gives a "flat" in the warp direction of the cloth. May also be caused by a warp end becoming broken and causing the two ends on each side of where it should be weaving to weave side-by-side to produce a "flat" in the vertical direction of the material.

THIN STRIPES: Linked with thick stripes, these come from poor set-up of the pattern, faulty weaving, improper drawing-in or reeding-in of the warp yarns.

TIGHT PICKS: These come from unevenness, and incorrect twist and pliability on the quillers or winders. Picks of this type may run for considerable length in the yarn as it is being woven into the cloth, before detection. They are picks which, for some reason or other, give a bound or tight effect to the goods because of the irregularity.

TIGHT SELVAGES: May be caused by the loom temples not holding the edge threads and the fabric to the proper width at the fell of the cloth as it is being woven; filling tensions being too high, too many ends in the reed splits or dents which cause cramming of the yarn, a weave construction that is too compact or tight, and yarn which is not suitable for the type of fabric desired. Tight selvages are very difficult to remedy in finishing the fabric.

TIGHT WARP ENDS: One or more ends which result from abnormal tension in the cloth and usually run for considerable length unless observed by the weaver. Sometimes difficult to detect as cloth is being woven.

TORN SELVAGES: Fabrics which are not presentable because of selvage ends missing, uneven tieing-in of broken ends, knots and slubs; often caused by generally poor work on the part of the weaver. Incidentally, selvages serve as a binding point for the filling when weaving, and as an aid to maintain the proper width when dyeing, printing, and finishing fabric. A good selvage which is found on any material at the full width produces the effect of a frame around a picture and is usually a cloth of proper quality and construction. A well-woven selvage assures, generally speaking, a well-woven cloth.

TURNED SELVAGES: There are many reasons for these selvages, such as filling yarn with too much twist in it, an improperly set warp beam (or one that is not set at proper tension under weights), an uneven warp tension, a faulty or uneven weave repeat, poor selvage matching as to yarn and selvage weave used, etc. Turned selvages also come from improperly rolled cloth cuts in yardage whereby the cloth is "off-angle," expander bars not working correctly, poor tensions.

U

UNEVEN CLOTH: Fabric which shows a faulty surface effect or texture caused by uneven places such as light or heavy texture, shaded effects, slippage of a section of the warp on the warp beam, uneven or poor loom tensions, improper weights on the warp beam, etc.

UNEVEN DOUBLE-AND-TWIST: Results from uneven twisting on the doubler and twister frames. Poor winding also causes this undesirable streaked effect. Should be sought for in fabric weaving since this defect is sometimes not observed until the cloth is about ready for the trade.

UNEVEN FILLING: Shaded or barred areas observed in cloth often caused by one shuttle not properly timed or having unevenly-wound filling in it. The feeler or filling-stop motion in the raceplate of the loom, if not functioning as it should, will also cause these uneven marks.

UNEVEN NAPPING, UNEVEN SHEARING: Fabric which has not been uniformly napped or sheared. Caused by poor setting of the shearing blades or improper height of the fabric so that it could be napped evenly. If settings are too close to the cloth, the latter may be tendered, ripped, or an off-angle effect may result.

UNEVEN PRINTING: Shade variations in the motif which may run from side-to-side, or from end-to-end in the goods. Ususally caused by improper action of the doctor blade or knife on the printing machine, or by incorrect roller settings.

UNEVEN SHRINKAGE: A bowed, ballooned, or waved effect on the surface of fabric. Fabric of this type will not lay smooth and flat on a horizontal surface. Caused by some error in the finishing of the goods.

UNEVEN WARP ENDS: Streaked warp lines which come as a result of yarns whose diameters vary or from irregularity in the yarn plies.

W

WEAVING-OVER, WEAVING-UNDER: Caused by irregular timing of the box motion on the loom, and often noted in certain fabrics such as checks, ginghams, plaids, overplaids, multicolored warp and filling fabrics. Cloth with this defect presents a distorted effect to the eye.

WEAVING SLACK: Caused by uneven tension weights on the warp beam, and usually presents a sleazy appearance to the goods. Weavers have to check constantly to prevent this effect from occurring since it is one of the most difficult to eradicate in the finishing of the goods, one of the main reasons for rating the cloth as a second.

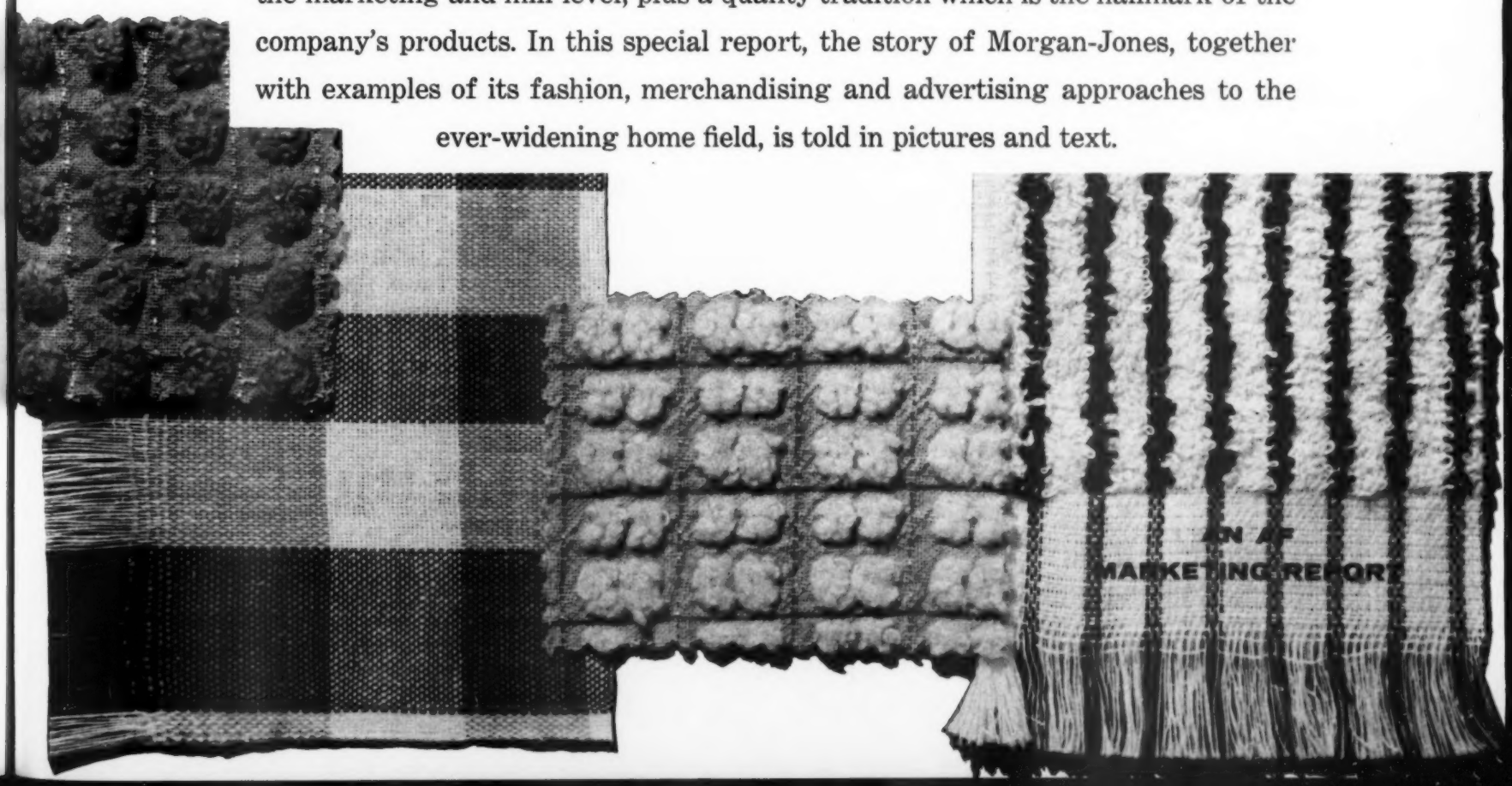
WRONG DRAWS: Warp threads that have been drawn through incorrect heddle eye of the harness, or through the wrong reed split in the reed. Often caused by carelessness of the weaver. These defects are very detrimental to woven goods since they produce aggravating fine lines in the warp direction which are not in accord with the pattern layout as set up by the designer. One of the commonest and most difficult of defects to rectify in the mill; much time may be involved in making the fabric what it should be.

A wide range of textures and patterns in fabrics for the home is produced by the Morgan-Jones mills in N. Carolina. Shown here are a representative few of the varied textiles which have made this company a fashion leader in the field.

THE MORGAN-JONES STORY

Volume Fashions for the American Bedroom, Kitchen and Bath

Founded in 1872, the mills which form the Morgan-Jones organization have become one of the country's leading producers of bedspreads, kitchen cloths and towels. The keys to this continued growth are fashion thinking, effective teamwork on both the marketing and mill level, plus a quality tradition which is the hallmark of the company's products. In this special report, the story of Morgan-Jones, together with examples of its fashion, merchandising and advertising approaches to the ever-widening home field, is told in pictures and text.



Today's Products Must Match the Consumer's Needs and Expectations

THE CENTRAL THEME of this report is *fashion* – volume fashions for bedroom, kitchen and bath. How do you go about achieving volume fashions in this field? What formula – if any – is there for success?

In the case of Morgan-Jones the largest part of the answer is a matter of intangibles. It can be found in the open-minded thinking of the people who set the policies for the company. They see themselves as an organization dealing not in staple products, but in the shifting patterns of public taste. As such they make it their business to understand fashion trends and keep their minds open to fresh, new ideas. They refuse to be hemmed in or limited by rigid concepts or the technical problems of production, and from the point of view of fresh styling this is at least half the battle. It is something every design department hopes for, and few find.

On the page opposite you see a few of the products and packages which have given Morgan-Jones its fashion reputation. The important thing to remember about these products – and the wide range of other fashion merchandise now made by the company – is that they were each produced to fill an existing consumer need. This is the keynote of the Morgan-Jones fashion approach.

Arriving at a new idea, a new product, a new design, involves a process of coordinated teamwork between the styling department, the marketing staff and the mills. Because of the way the company is set up, no one department pretends to have a monopoly on creative thinking; each contributes its special knowledge to the total effort.

New product development is based on creative research at both the retail and consumer level, combined with a knowledge of the mass market. It is also based on a philosophy which views designing for the mass market as a challenge, and which never underestimates the rising taste level of the mass consumer. It believes that the best and most direct approach to the public is through design which is simple, clean, uncluttered and through coloring which is fresh and alive. It also conceives a well-rounded styling approach to be one which achieves a judicious balance between classic staples and new prestige fashions.

This styling philosophy is the motivating force behind the continuous growth of Morgan-Jones. It is interesting to see the specific forms this fashion approach has taken.

Bedspreads Cover the Field

Thirteen years ago Morgan-Jones was known chiefly as a manufacturer of hobnail spreads. Today it covers the broad range of bedspread styling, answering every consumer need except in the field of tailored spreads, and even here it has just come up with a new idea which is described on the last page of this report.

The Morgan-Jones bedspread line currently includes 35 running numbers, each offered in a full range of fashion colors. The classic hobnail is still a staple in the line, but to this have been added luxurious plush piles, woven motifs in the early American tradition, flat novelty weaves with full bodied texture and many others. So broad is the Morgan-Jones coverage of the consumer's bedspread needs that its retail prices range from a low of $5.00 all the way up to $27.50.

A Fashion Approach to Towels & Dish Cloths

In the field of kitchen cottons Morgan-Jones has been a famous name for many years. Its mills have a long history of producing quality knitted dish cloths and flat woven dish towels. But the newest fashion trend – and one in which Morgan-Jones pioneered – is the terry cloth dish towel. Morgan-Jones did a great deal of the early development work and promotion in terries and it is now a pace-setter in the field. This reflects the over-all effort of the company to upgrade the lowly dishcloth and move it dramatically into the area of fashion. For example, its range of printed terry towels is coordinated with both dish cloths and pot holders.

In kitchen cottons, as in bedspreads, Morgan-Jones offers a wide variety of patterns, colors, weaves, qualities and prices, in all merchandising categories. In the lower price categories are its volume items for the food supermarkets and chain stores. In its higher priced categories are the quality and style items which it distributes through franchised dealers and key department stores. In both categories the keynote is a fashion approach which has added a new dimension to utilitarian products.

Packaging is a Basic Selling Tool

Perhaps most notable of all is the Morgan-Jones packaging story. Here, it has approached both bedspreads and kitchen cottons as gift items – particularly through the development of special re-usable containers. Some of these packaging ideas are illustrated in this report. Others are constantly on the drawing board and new packaging units are launched each season. Through this kind of promotional effort, Morgan-Jones has been able to expand the market for its products by offering them as gift packages for showers and parties. Packaging is a very important story in the Morgan-Jones book.

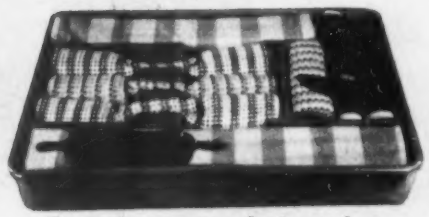
Success With Point-Of-Sale Displays

A self selection bar for displaying bedspreads in a logical and attractive way is Morgan-Jones most recent addition to its battery of merchandizing aids. This is a specially designed wrought-iron display unit which makes it possible for the retailer to show from 12 to 18 spreads in a single compact area. The spreads are suspended from hangers and are topped by full color pictures of bedroom settings. This permits the customer to handle the merchandise and almost serve herself. It has proven a boon to store owners. Over 800 of these units have already been distributed and they have been responsible for sales increases of 30% to 100% in the stores using them.

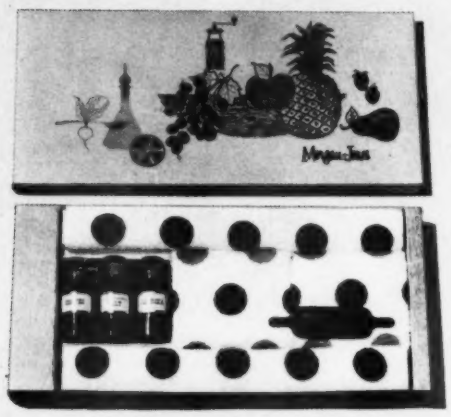
MERCHANDISING AIDS BUILD VOLUME FOR MORGAN-JONES

Re-usable plastic refrigerator box packs dish cloths, dish towels and pot holders in attractive display.

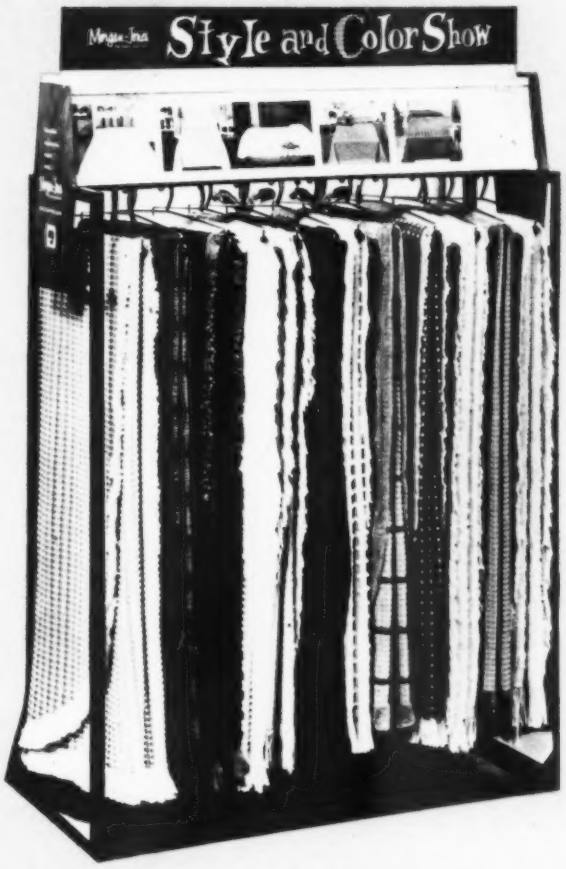
The colorful gift box with open window top is used for the better-priced bedspreads.



Five-compartment plastic cutlery tray promotes impulse purchase of kitchen cottons in volume stores.



A popular gift item for parties is this "Spice" box packed with real spice jars and terry towels.

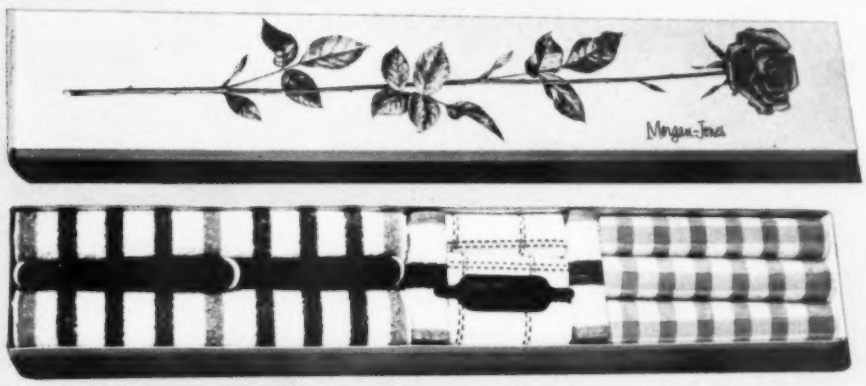


Heat-sealed polyethylene gift bag keeps bedspread fresh, shows color picture of room setting.

Plastic cookie box contains three dish cloths, two all-purpose cloths, one terry towel, one pot holder.

Free-standing selector bar displays 12 to 18 spreads, and makes it possible for customers to handle merchandise and make selections.

Hand-woven fruit compote basket, packaged as a gift item, holds a selection of kitchen cottons.



The long, elegant "Rose" box package makes an intriguing gift item and adds a fashion dimension to utilitarian kitchen cottons.

(continued)

THE MARKETING TEAM

Successful Selling Is Built on a Marketing Mix

Whitefoord S. Mays, Jr.
President and Director
Morgan-Jones, Inc.

MORGAN-JONES INC. was established as the sales arm of the Morgan-Jones mills. Its objective was to extend the brand identity of the home textile products whose quality reputation goes back for 88 years.

Under the leadership of President Whitefoord Mays, Jr. and the able marketing team which he heads, Morgan-Jones has developed an operating formula which is best described by the term "Marketing Mix."

Whitey Mays believes effective marketing is an integrated mix of many factors – product development, product styling, packaging, display, sales promotion, advertising, publicity, distribution and pricing. . . . Plus able salesmen who know how to use these tools properly. That, he says, is the magic ingredient which binds this mix together.

To achieve this mix he has welded together a group of experienced marketing people, each of whom is a specialist in his field. Some came to Morgan-Jones from other firms; some have been with the company for as long as thirty years. Bonding this group together is a company policy of incentives which gives each member of the team a real stake in the future growth of the business.

If you spend any time at all in the New York offices of Morgan-Jones you cannot help but be impressed by the quality of democratic teamwork whose tone is set by Mr. Mays himself. Frequent brainstorming sessions are held by the whole marketing group. At such sessions each member speaks his mind and the result is a cross fertilization of ideas which has produced pace-setting programs in styling, advertising and merchandising and which has helped to bring the company to its leading position in the home textile field.

One such key program is the pioneer work done by Morgan-Jones in selling its products through self-service operations in the supermarket and chain drug store field. This is handled as a separate operation from the company's distribution through department stores and other retail outlets. Whitey Mays puts it this way: "We're in the food business. We think and act like food people and I believe we can say we have done more than anyone else in the textile field to move our products through the self-service food, drug and variety stores."

Such an approach has naturally led to an emphasis on packaging – especially re-usable packages for kitchen cottons, which lend themselves to impulse buying. Some of these packages are shown on the previous page. This is the type of thinking and merchandising which is typical of the Morgan-Jones approach. It has opened up wide new markets for the company's products and has established a pattern for the whole industry which caters to the home textile trade.

Frederick F. Janke
Vice President
Kitchen Cotton Division

Jack Stillwell
Sales Manager
Bedspread Division

Daniel J. McGregor
Sales Manager
Kitchen Cotton Division

Joseph McDonough
Assistant Sales Manager
Bedspread Division

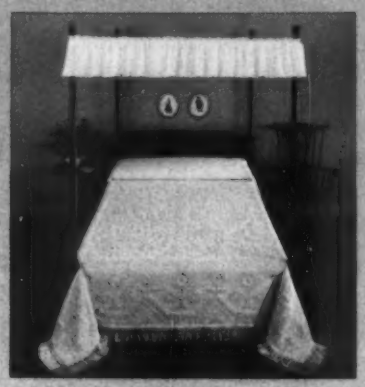
Bill Stark
Director of Styling
and Design

Frank J. Mulvihill
Manager
Contract Division

Edward R. Harris
Manager of Advertising
and Sales Promotion

Dorothy McCabe
Director of Publicity

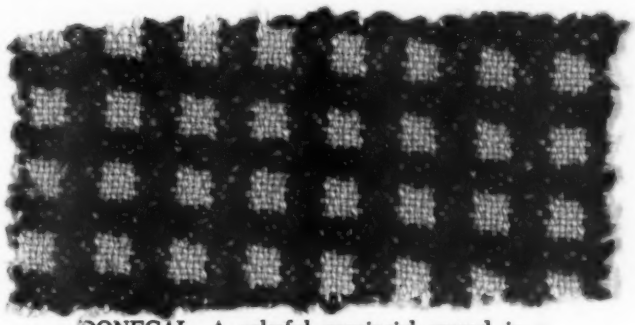
The "Parfait" hob spread takes on a new look through the use of metallic "Mylar" yarns.



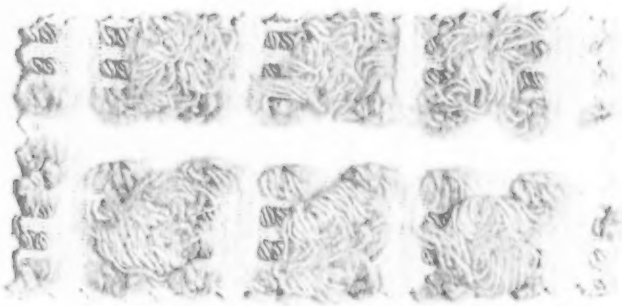
This early American design is called "Minuet" and is based on an authentic Colonial spread.

One of Morgan-Jones' most famous spreads is "Rosebud," made in a range of decorator colors.

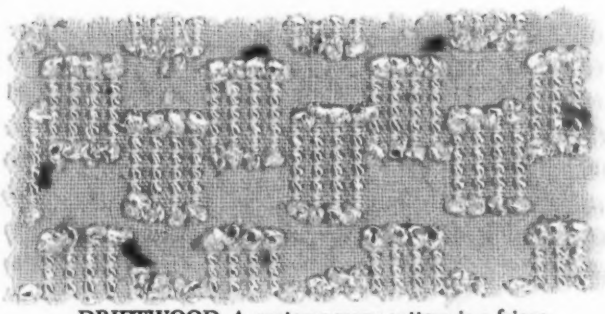
FOUR EXAMPLES OF M-J FASHION BEDSPREADS



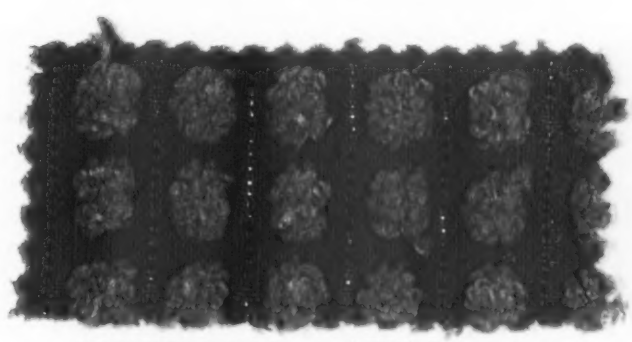
DONEGAL. A colorful provincial spread in a range of tweed shades from bright to subtle.



ROSEBUD. Pink colorway of the famous Rosebud bedspread is one of most popular items in line.



DRIFTWOOD. A contemporary pattern in a frieze texture. In nine colors plus Topaz, shown here.



MOONBEAM. Subtle use of "Mylar" yarn gives new life to traditional pattern. New lilac color.

ADVERTISING CARRIES THE M-J FASHION STORY TO THE CONSUMER

Morgan-Jones' national consumer advertising campaign is built around the potent theme of "Personality Colors." This theme was the direct result of extensive market and motivational research studies conducted with a panel of 3000 consumer families and further documented with a key group of representative retailers. It became clear from these studies that among all the factors which influence the purchase of bedspreads, COLOR is by far the most dominating motivation. On this secure research base, Morgan-Jones has built a dramatic 4-color advertising campaign with strong brand identification in such magazines as House & Garden, Living, Mademoiselle, Seventeen, Sunset, Brides' Magazine, The New Yorker and the New York Times magazine. Shown here are two examples of its ad approach: one a national magazine ad, the other a full-page local newspaper ad in two colors.

MJ THE MILL PICTURE

An Enlightened Mill Management Overcomes Technical Limitations, gears its Production to the Fashion Needs of the Market

THE MORGAN-JONES MILLS are based in the city of Laurinburg, N. C. These mills represent the combined interests of Edwin Morgan, President of Morgan Mills, and Halbert M. Jones, President of Waverly Mills and former President of the American Cotton Manufacturers Institute. To supply fashion leadership and marketing know-how for the consumer products of their mills, Messrs. Morgan and Jones set up their own selling organization – Morgan-Jones, Inc. – in 1947. By 1955-6 they saw the need to extend their brand identity to a wider field. As a result, they revamped the marketing operation, placing Mr. Mays in charge.

The Mills which supply Morgan-Jones, Inc. with its end products are divided into the two facets of the business. From Morgan Cotton Mills come the terry cloths, dish towels and dish cloths. From the Scotland, Heritage and Aileen Mills come the wide range of bedspreads.

Morgan Mills is an old concern, founded in 1872 by Mark Morgan, grandfather of the present owner. Originally it was a spinning mill, converting the locally grown cotton into yarn and then sending it out to the homes of the local farmers to be woven into cloth of various kinds. Eventually, it became a weaving as well as a spinning mill, and when the automobile industry began to roll, it also added tire cord. Next came laundry nets and this was the start of the present dish cloth business, and more recently of terry dish towels, in which this mill pioneered.

By 1939 Edwin Morgan, jointly with Halbert Jones, set up Scotland Mills as a weaving operation, at first specializing in wide sheetings and hobnail spreads. This was the foundation for the present line which has now expanded far beyond the original hobnail spreads to include jacquards, and every other type of spread popular in today's market.

It is safe to say that when new types of spread construction and design are developed, Morgan-Jones will be in the lead. The concept that a mill must make only what its equipment will easily produce, has long been abandoned by the Morgan-Jones group. Replacing it is a marketing concept which believes that the mill must overcome technical obstacles and produce what the market needs and will buy.

Behind this concept lies a philosophy of community responsibility to the city of Laurinburg which motivates the thinking of both Edwin Morgan and Halbert Jones. It is equally shared by Ralph Sanders who is Treasurer of Morgan-Jones, Vice President of Morgan Mills – and a key figure in the community drives to which the Morgan-Jones mills make a vital contribution. The management of the various mills knows that the only way to provide full employment and continuous prosperity for the people of Laurinburg and Scotland County, is to produce the kind of fashion merchandise which creates public demand for their products.

The core of Laurinburg's population and that of the surrounding Scotland county is of Scotch descent. Living in a predominantly rural farming area, they have preserved many of the customs and all the independent spirit of their ancestors. Though Laurinburg had a population of only 9000, it was voted one of eleven "All American Cities" for the year 1956. Its community facilities are impressive. During 1956 it completed a 52-unit low-rent housing project, a $40,000 public swimming pool, and played a dominant role in raising $208,000 for an addition to the Scotland County Memorial Hospital. More impressive still is the fact that work will soon begin on the construction of a Consolidated Presbyterian College which will be located in Laurinburg. For this project, over $4,000,000 was pledged throughout the State but the largest individual share came from Laurinburg.

In all such community efforts the heads of the Morgan-Jones mills play an active and leading role. The spirit which moves them is reflected in all their business activities and transmits itself undiluted to the marketing group headed by Whitefoord Mays. If you ask any one of the Morgan-Jones executives for the guiding principle behind the firm's work and its success, they will each give you the same basic answer. They will tell you it is their investment in people, in finding the right people for the job and then providing the kind of incentives which encourage them to function at their highest creative levels.

A MILL MANAGEMENT WHICH LOOKS TO THE FUTURE

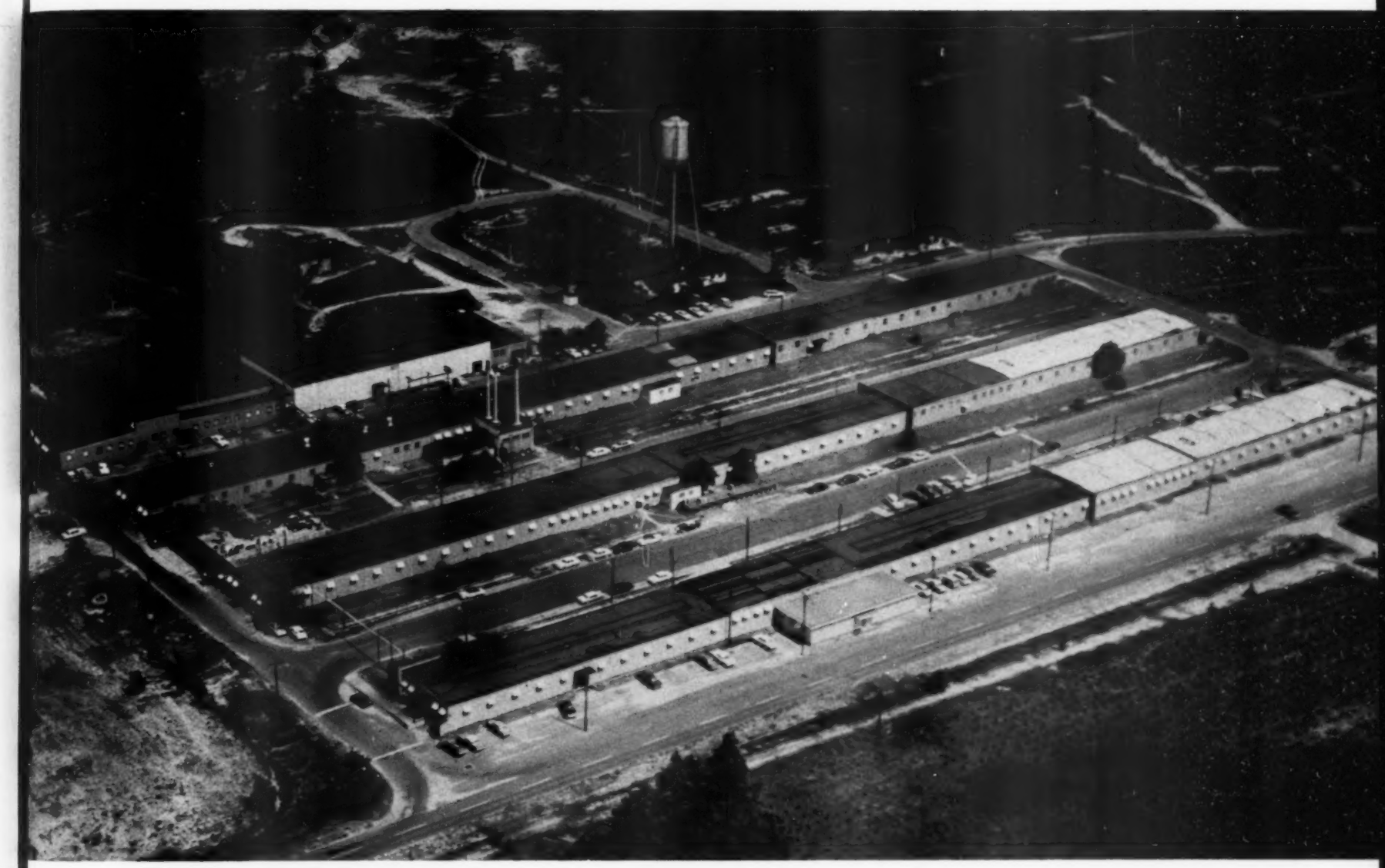
Edwin Morgan, President & Chr., Morgan, Scotland, & Aileen Mills; Chairman, Morgan-Jones, Inc.

Halbert M. Jones, VP, Treas. & Dir., Scotland, & Aileen Mills; VP & Dir. Morgan-Jones, Inc.

Ralph D. Sanders, VP, Treas. & Dir., Morgan Mills; Director & Treas., Morgan-Jones, Inc.

James L. Morgan, VP, Secy. & Dir., Morgan Mills; Dir., Scotland Mills; Secy., Morgan-Jones.

Mills executives shown (l to r) are: Charles Buie, Jr., in charge of mfg. at Aileen, Scotland & Heritage; J. C. McKinnon, VP, Scotland Mills, Secy. & Dir., Aileen Mills; A. H. Grant, VP & Dir., Scotland, VP, Aileen Mills.



Air view of the Scotland and Heritage mills in Laurinburg, N. C. Other Morgan-Jones mills are spread out over the surrounding area.

Key personnel at the Morgan-Jones mills include (l to r): Claude W. Sanford, Secy.; M. L. Hanna, Asst. Supt.; T. C. Sippel, Supt.; Ernest C. Daniels, Asst. Secy.

Morgan-Jones Achieves an Elegant Tailored Look in a Carefree Throw Spread

The Morgan-Jones approach to volume fashions for the home has resulted in styling innovations which are securely based on consumer research. A dramatic example of this creative approach to styling is shown in the above photograph of the "Dynasty" bedspread. It is a throw spread, woven in one piece, yet it achieves the elegant tailored look of a cut-and-sewn spread by an ingenious arrangement of the design to follow the lines of the bed. Made in bamboo cloth of lint-free "Avicron" yarn, it requires no ironing, comes in eleven fashion colors and is nationally advertised to retail at $16.98. Here, as in all Morgan-Jones advertising, the keynote is color.

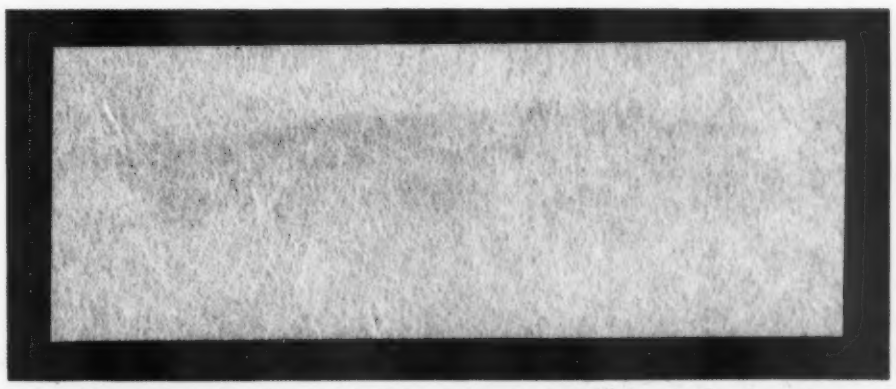
IN THE HEART OF THE CONNECTICUT VALLEY
A 193-YEAR-OLD COMPANY
HAS PERFECTED

A COMPLETELY NEW PROCESS FOR MAKING FABRICS

WHICH MAY BE CALLED

WEB TEXTILES

The product is Dextex. It is produced from DuPont's Dacron polyester fibers by an adaptation of the paper-making technique. It was specifically engineered as a lightweight, inexpensive structural interlining for wash-wear clothing and its future end uses open up new horizons for the textile and apparel industries.



This is DEXTEX, produced by C. H. Dexter & Sons, Inc. of Windsor Locks, Connecticut and distributed by Earl-Tex Products, New York City. It is available in grey as well as white.

WEB TEXTILES

DEXTEX is so new, so different, that it belongs to a category of textiles which as yet has no generic name

WE HAVE unofficially called Dextex a WEB TEXTILE because this accurately describes the basic manufacturing procedure which is outlined on the opposite page. The word WEB is also used symbolically since it suggests the wash-wear properties which are intrinsic qualities of Dextex.

To understand these qualities one must first of all realize how Dextex differs from the category of fabrics known as *non-wovens*. Such fabrics are produced by the use of an outside bonding agent which welds the fibers into a flat sheet. The difference in Dextex is that no outside bonding agent is used.

Imagine the possibility of welding together two pieces of wood without the use of glue, screws, nails or any other bonding agent but simply by a process which utilized the intrinsic nature of wood to "grow" the two pieces together. This will give you some idea of the way Dextex is made. The result is unique in that the finished product is practically as strong as the fibers from which it was made. It does not depend for its strength on a bonding agent which may be considerably weaker than the base fiber. This strength factor is a vital aspect of Dextex.

The second major virtue of Dextex is that it is specifically created as a structural interlining for wash-wear clothing – the first of its kind. In such clothing, the interlining is needed to supply support, shape retention, resiliency and contour to lightweight summer garments. Up to now such interlinings have often been the weakest components of the garment. Dextex, therefore, fills an outstanding need.

A great deal of research has gone into this development – research conducted by the Dexter company and DuPont, which makes the Dacron fiber. The goal of this research was the perfection of a wash-wear structural interlining which would have the performance qualities of a woven Dacron, without its inadequacies.

Dextex more than achieves this goal:

- Objective testing with 90 suits through 100 hours of wearing, automatic washing and drying, as well as dry cleaning has shown it to be completely effective in its wash-wear performance.
- In manufacturing it is far easier to work with than previous wash-wear interlinings. It does not slip or ravel.
- If dyed, it is completely uniform in coloring since the dye is applied in the fiber stage, not in the piece.
- Its strength is high, as already noted.
- Its softness and pliability is obvious to the touch.
- Its resilience, recovery power and overall dimensional stability have measured up to rigorous wash-wear tests both in the laboratory and in actual use. Its "come and go" (stretch and shrink) is less than 1%.
- It is half the weight of most other clothing interliners – 2.5 ounces per square yard.
- Since it is made of Dacron, it is naturally quick drying.
- Because of its structural form it has between twice and ten times the porosity of previous linings in this general price category. This "breathe-ability" is a most important factor in lightweight men's summer suits.
- To all the above virtues must be added the important factor of its low price. Production is streamlined and fast, making possible a base price of 98 cents a yard, 66 inches wide – in continuous sheet rolls of any length.

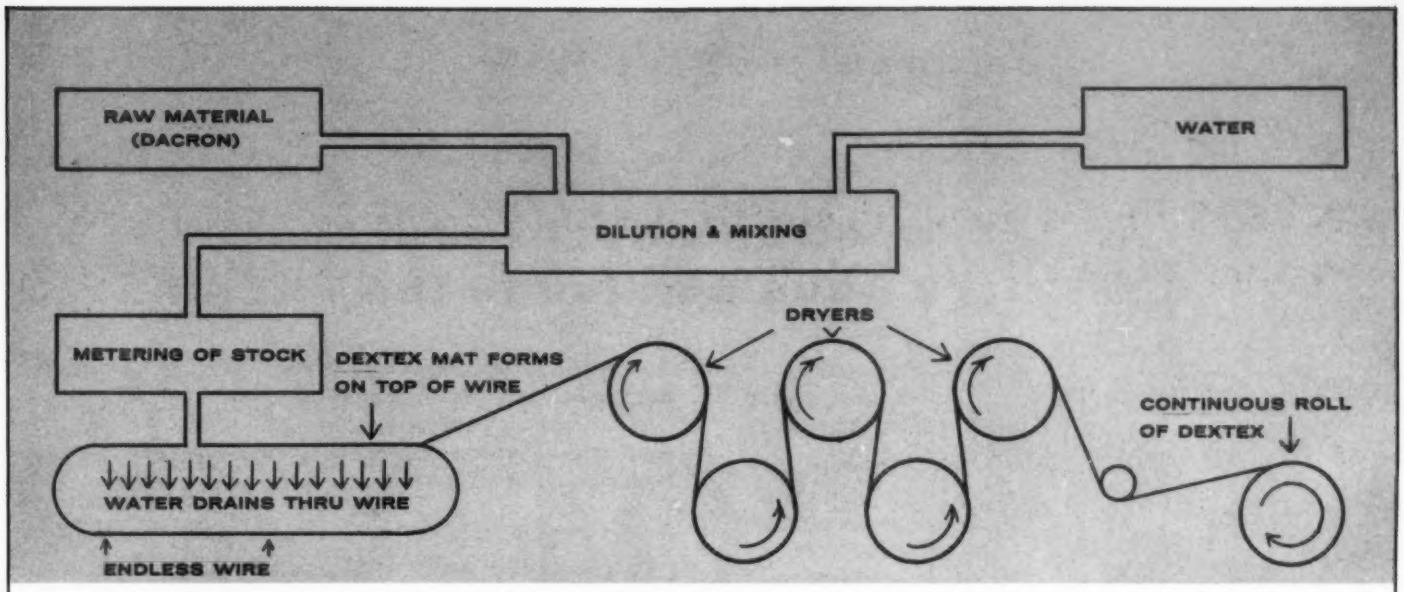
193 YEARS AND SEVEN GENERATIONS BUILT C. H. DEXTER & SONS

Charles H. Dexter

THE COMPANY which makes Dexter is 193 years old. It is one of the ten oldest continuously-operating businesses in the United States with a family management which goes back over seven generations. Today it is a leader in field of industrial paper products and the world's largest producer of tea bag papers.

The dramatic entrance of C. H. Dexter & Sons into the textile field is a logical development. The founder of the company, Seth Dexter, was originally a clothier who introduced a wool carding machine for home use. In 1767 he erected a sawmill at Windsor Locks, which was then known as Pine Meadows. His son, Seth Dexter II, added a grist mill which was in operation until 1925. The third generation of the family was represented by Charles H. Dexter from whom the company takes its name. It was he who expanded the business to include paper-making.

In 1869 the fourth generation took over with Edwin D. Dexter and Herbert R. Coffin (who was Charles Dexter's son-in-law). They continued the manufacture of industrial papers. In 1935, under the guidance of Arthur D. Coffin, Dexter pioneered the lintless, long fiber paper for which the company has since become world famous. Today, the 6th and 7th generations of the family are pioneering the field of web textiles.



DEXTEX FLOW CHART

Dextex is produced by a continuous sheet process similar to that of paper making. Essentially the process consists of mixing the Dacron fibers in thoroughly purified water. The dilution is then fed through minutely controlled channels to a fine wire mesh. The water drains through the mesh and the remaining mat of fibers is further dried and processed to form the continuous sheet which emerges from the equipment in rolls of predetermined length.

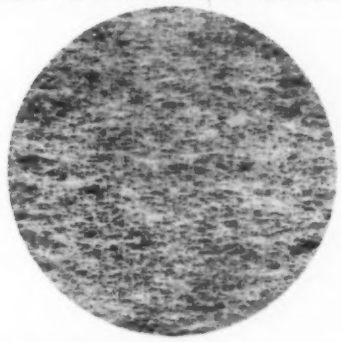
The Properties of Dextex Make It A Superior Wash-Wear Interlining

The following test averages reveal the characteristics of Dextex which make it so valuable to clothing manufacturers:

TENSILE STRENGTH (WARP DIRECTION)	11 LBS. PER INCH
TENSILE STRENGTH (FILL DIRECTION)	7 LBS. PER INCH
THICKNESS	15-17 MILS
POROSITY	265 CUBIC FEET A MINUTE PER SQ. FT.
MULLEN	60-65 LBS. PER SQ. INCH
YIELD	6.4 SQUARE YARDS PER LB.
WEIGHT	2.5 OUNCES PER SQ. YARD

To these test figures must be added its all-important capacity to recover from creasing, its great dimensional stability (less than 1% shrinkage), the fact that it does not ravel, and will not slip or slide on the cutting table.

The Porosity of Dextex Is a Great Asset In Summer Clothing



Photograph of the fiber structure in Dextex shows why it is twice to ten times as "breathable" as previous products.

THE PEOPLE WHO GUIDE DEXTEX CARRY ON A QUALITY TRADITION

David L. Coffin, 34-year-old President and 7th generation to head company.

Dexter D. Coffin, Board Chairman, guides quality tradition 193 years old.

Girard Iason, President, Earl-Tex Products, which distributes Dextex.

WEB TEXTILES

DEXTEX was developed as a wash-wear interlining but its possible future uses challenge the imagination

The development of a web textile is a natural extension of C. H. Dexter's specialized products in the field of industrial papers. For the past thirty years Dexter has concentrated on the production of papers which replace fabrics.

A few examples illustrate the nature of their product research and development. Tea bag papers now replace gauze. Sausage casings of paper replace stockingette. A wide variety of hospital equipment, such as bed pads, are made of paper instead of fabric. Automobile oil filters were formerly made of cotton wadding, now of paper. Disposable vacuum cleaner bags are now made of paper instead of fabric. The list could be extended to some 110 types of specialized industrial and commercial papers now made by Dexter.

To achieve such results, C. H. Dexter maintains a full research laboratory whose function is to constantly examine the textile products used by industry in order to determine whether or not they are "over-engineered" – to find out whether or not they can be replaced with a less expensive and perhaps even more effective paper product.

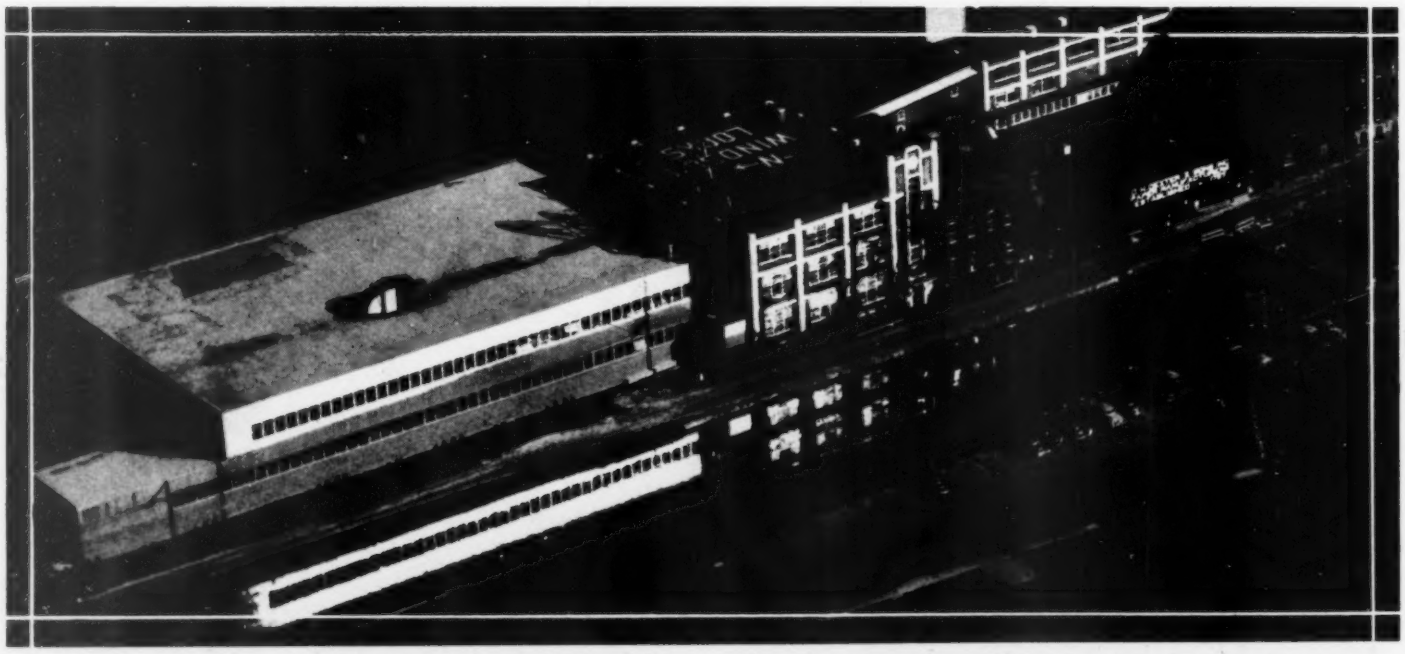
In the course of their research, Dexter experimented with various methods for producing textiles by the non-woven approach of bonding. They tested and evaluated the full range of new man-made fibers. In cooperation with DuPont they also experimented with various resins for bonding but found that they could not incorporate the full strength factors of the fiber in the bonded fabric since the end product was only as strong as the bond itself – and this turned out to be the weakest link in the chain.

Eventually, after extensive research and experimentation, the present process for Dextex was developed. It not only had the required strength factor but it was also produced economically with only a few basic steps and could therefore be marketed at an attractive price.

It was on this all-important marketing level that Earl-Tex Products came into the picture. Headed by Girard Iason, Earl-Tex was formed for the specific purpose of marketing Dextex. It is a company jointly owned by N. Erlanger, Blumgart & Co., Inc. and Dubin-Haskell-Jacobson, Inc., the two largest suppliers of linings and interlinings in the world. Mr. Iason – who is President of N. Erlanger, Blumgart – has wide experience in the textile field and believes that Dextex will have a marked, even revolutionary effect on many segments of industry.

It is fascinating to speculate on the future end uses of Dextex. For the next five years C. H. Dexter plans to concentrate on the use of Dextex as an interlining and to extend its uses to the industrial field in which the company specializes. However, beyond that point basic research has already begun on the possibilities of using Dextex for clothing and home furnishings fabrics.

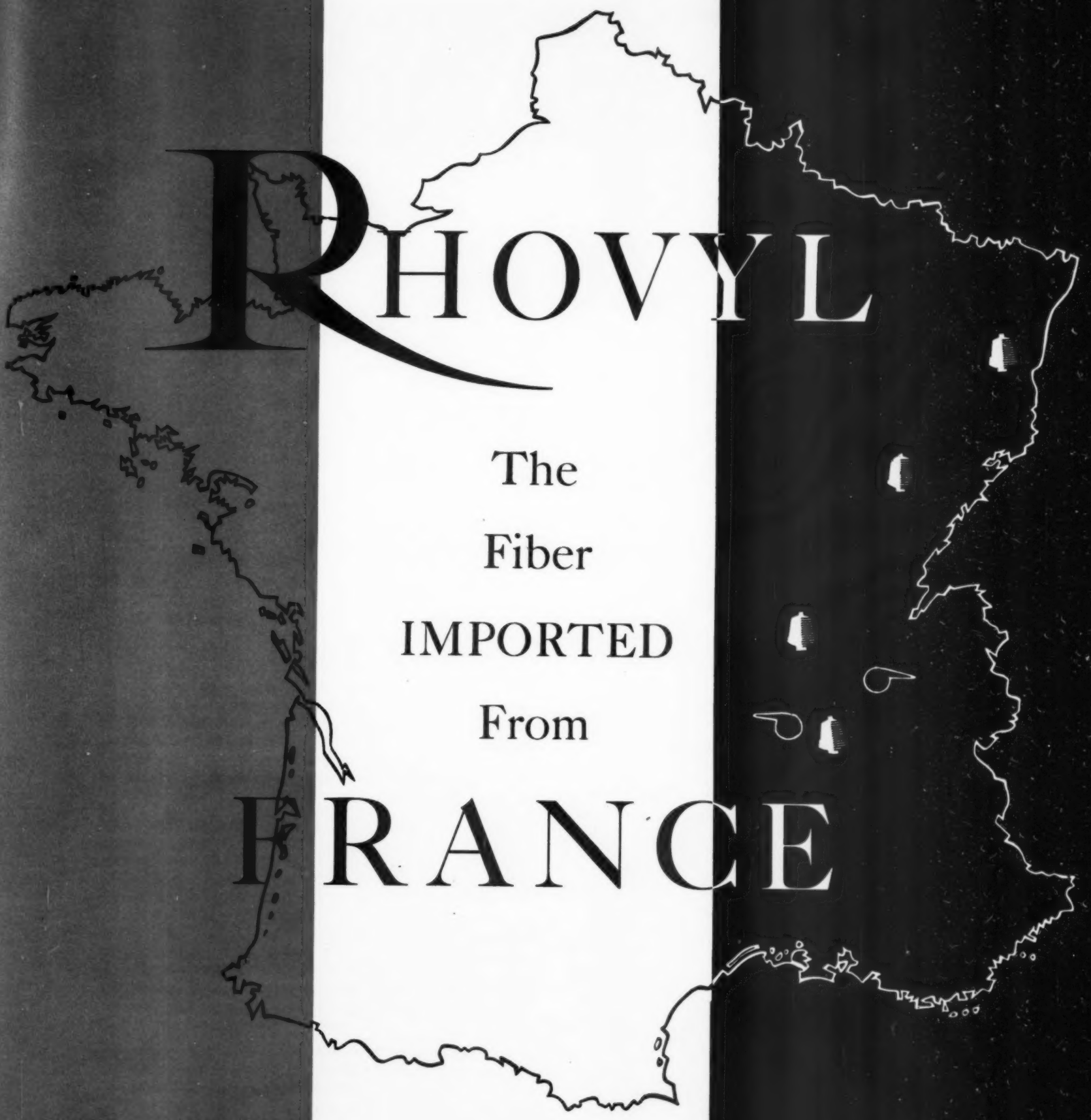
The use of heat-sealing techniques in place of sewing has not been ruled out. Since Dextex can be dyed in the fiber stage, a wide range of colors and multi-colored combinations is quite practical. Dextex also lends itself to printing. The future of Dextex does indeed challenge the imagination.



On the banks of the Connecticut River at Windsor Locks stand the modern plant facilities of C. H. Dexter & Sons. In 193 years it has changed, grown and expanded many times, but near this site, Seth Dexter, who founded the company, erected his original sawmill in 1767.

RHOVYL

The
Fiber
IMPORTED
From
FRANCE



An AF Marketing Report

RHOVYL

A Great French Man-Made Fiber Tested and Proved for a Decade Abroad Is Now Ready for the American Market

THE CULTURE OF FRANCE has given us world-renowned artists, brilliant writers, couture fashion, beautiful fabrics, subtle wines, a popular car and now – a great man-made fiber.

It is logical and natural that technical advances in fiber development should come from France. It was a Frenchman, the Count of Chardonnet, who developed the first practical production of rayon over seventy years ago; and it was from this productive seed that we have seen the great flowering of fiber technology in the succeeding decades.

The French are an imaginative yet practical people, and with their practical approach to life goes a great versatility. The fiber they have now sent to our shores reflects this essential quality of the people who produced it.

It is practical as to cost. It has been carefully developed and tested in use for over ten years so that any problems of application have been solved many times over; and as to versatility, the range of its end uses is as varied and ingenious as the creative talents of a great French chef.

The fiber is Rhovyl. It is already in wide and successful use for apparel, home furnishings and industrial textiles throughout the European continent, in the Scandinavian countries, in the British Isles, in the Near East and even in Australia. The purpose of this report is to acquaint the American textile and fashion industries with this versatile fiber, with its producers, its unique qualities and varied end uses.

For mill, converter and manufacturer perhaps the most important thing to know about a new fiber is that the producer has solved all the problems which might rise in converting the fiber into a finished product. Here Rhovyl has a supreme advantage.

Societé Rhovyl, which produces Rhovyl fiber, is an important division of the larger Societé Rhodiaceta which produces a wide range of man-made fibers. The parent company of these multiple divisions is the Rhone-Poulenc chemical company which supplies basic raw materials for fiber production as well as for the products of many other industries.

This great combine of chemical and fiber companies is a world leader in research and development. The American user who adopts Rhovyl can do so with full confidence that every aspect of its transformation from fiber to finished product has been thoroughly researched and tested in the laboratories and pilot plants of an organization which is the European equivalent of the great American giants.

During the past thirty years these laboratories have developed methods and techniques which have been patented throughout the world. In America, for example, the Rhodiaceta process for the manufacture of acetate yarns was licensed to DuPont. More important is the fact the vast resources of this organization, all its experience and technical know-how, are now available to American producers through Rhodia, Inc., New York, which has established full consulting services for the American textile industry.

The problems of blending, spinning, weaving, knitting, dyeing, printing, finishing and apparel manufacturing, as well as continual experimentation with new types of blends and fabrications, are the province of Rhovyl's Application Division. It maintains a staff of engineers, chemists, and textile technicians who form a customer service department which is the equal of any in the world. American users of Rhovyl are therefore offered the security of knowing that the full technical facilities of the organization can be called upon not only in the day-to-day work of production, but also in the research and development of creative concepts for the future.

The French have a feeling for fabric .... The French have a fondness for Rhovyl

RHODIA INC.

American Headquarters for Rhovyl Fiber

THE RHOVYL DIVISION of Rhodia Inc. has its home office in New York City. Here, its staff of experts is equipped to offer the American textile industry a full program of technical, merchandising, sales promotion and advertising services.

Delivery of orders is also handled efficiently and quickly through the Rhodia organization. The company maintains large stocks of Rhovyl fiber at its plant in New Brunswick, N. J. and these stocks are available for immediate delivery throughout the United States and Canada. In addition, sales representatives of the company operate in the main textile centers of the Southeast, New England and Canada.

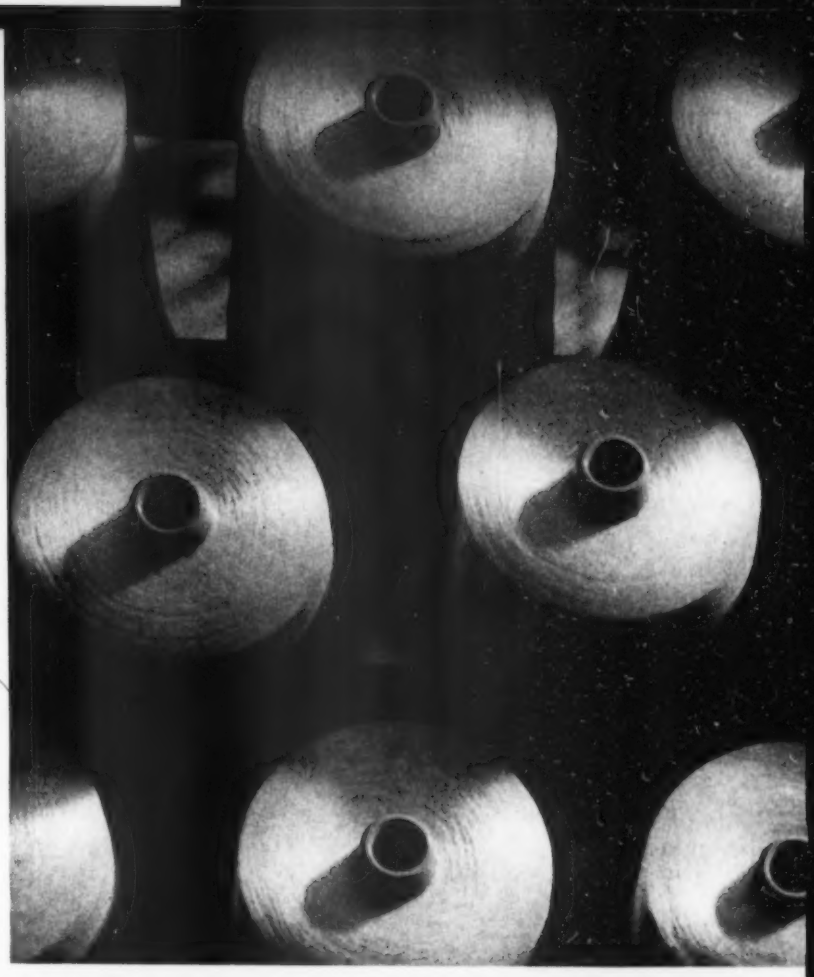
Through these comprehensive services and facilities the Rhovyl Division of Rhodia Inc. seeks to make available to American users the successful ten-year experience which Rhovyl fiber has enjoyed in the European market.

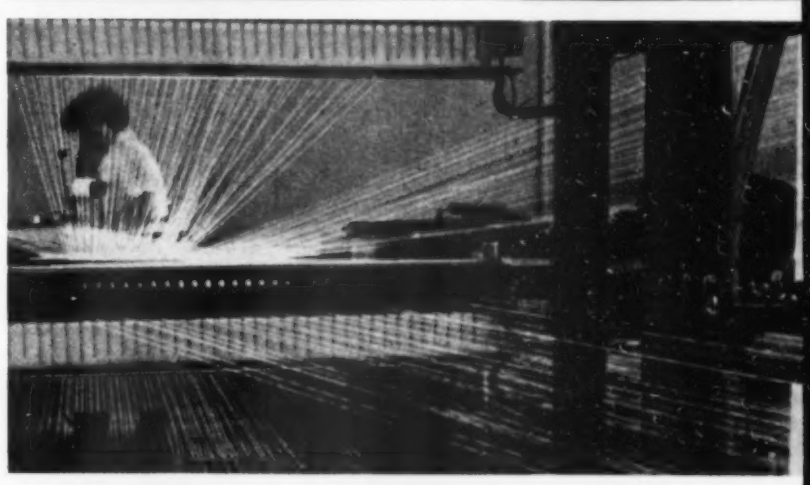
On the level of research and development, this experience with man-made fibers dates back to 1922 when synthetic fibers were in their infancy. In that year Rhodiaceta developed a spinning process for cellulose acetate. Once this was in successful commercial production, they moved on to other fiber developments. By the end of the 1930's, Rhodiaceta was producing nylon 66 and in the succeeding years they added polyester fiber, polyacrylics, and polyvinyl chloride.

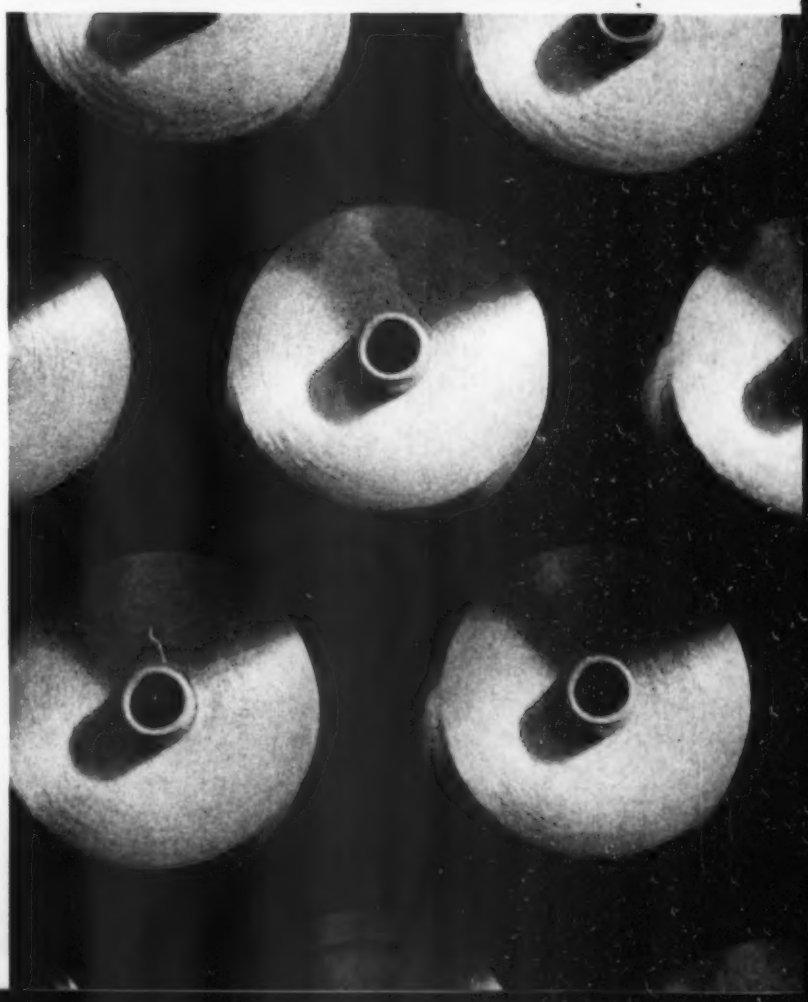
As the new fibers were developed for commercial production, Rhodiaceta organized specialized companies, each of which was set up to produce a particular type of fiber, thus giving them an authoritative position in each field.

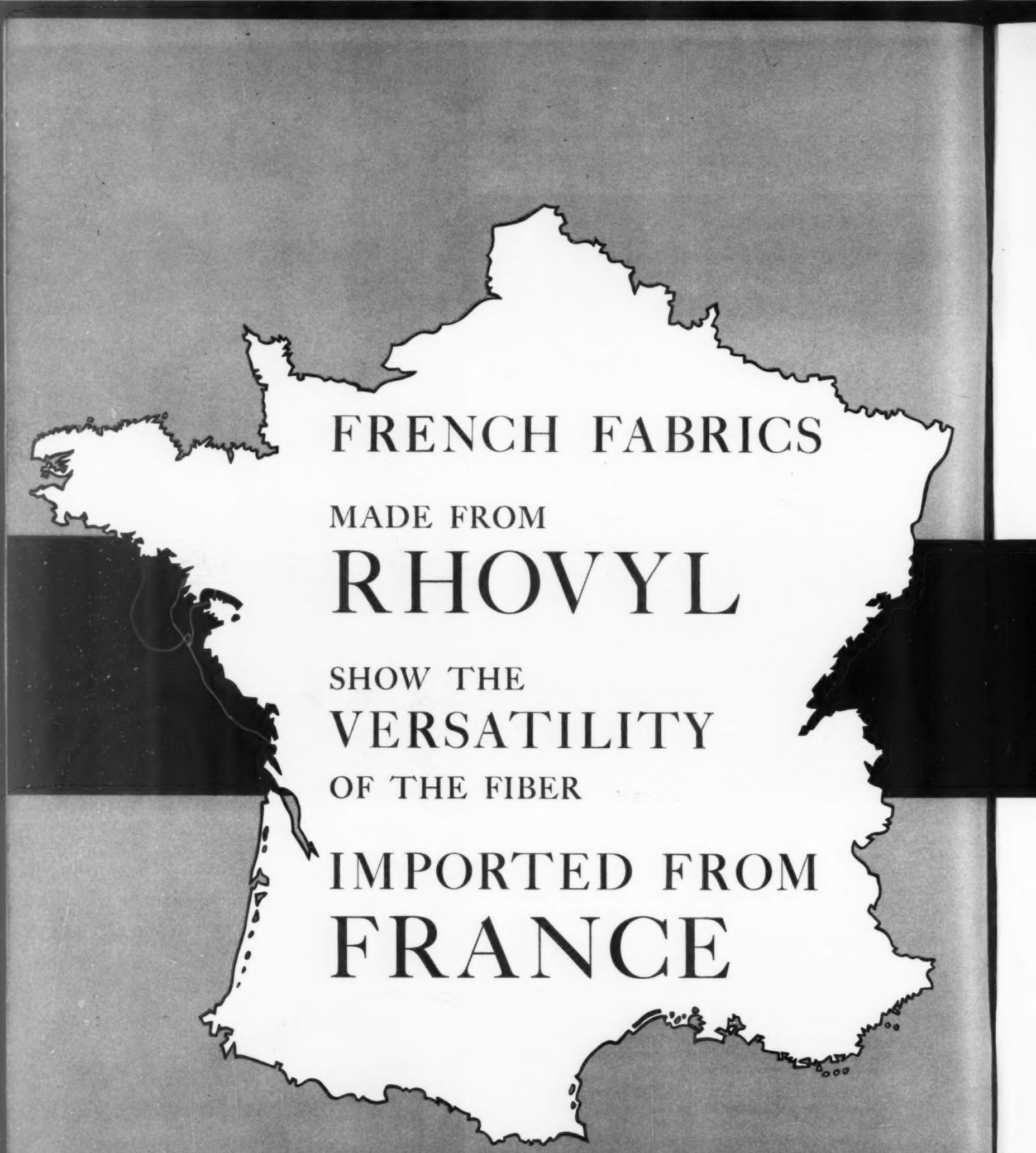
Thus it was that the Rhovyl Company came into existence and has now grown into one of the most important divisions of Rhodiaceta. The first experimentation with Rhovyl began in the late 1930's and early 1940's. Rhovyl is a pure polyvinyl chloride (PVC) and as such it is impervious to most chemical agents and organic solvents. In the initial stages of experimentation, it could not be dissolved and so could not be extruded through the spinneret in order to form a fiber. By 1948 effective spinning solvents were developed and the Rhovyl Company established its first plants for commercial production. Since then, Rhovyl has enjoyed remarkable growth and success in the European and world market.

The ability of Rhodia Inc. to service the American user with Rhovyl fiber is enhanced by the fact that it also represents the varied U. S. business interests of the parent Rhone-Poulenc chemical company, and its 22 subsidiary companies which operate in 70 countries. The Rhone-Poulenc group is one of the world's largest producers of man-made fibers, chemicals, pharmaceuticals and plastics, and its reputation for quality has earned it world-wide renown.

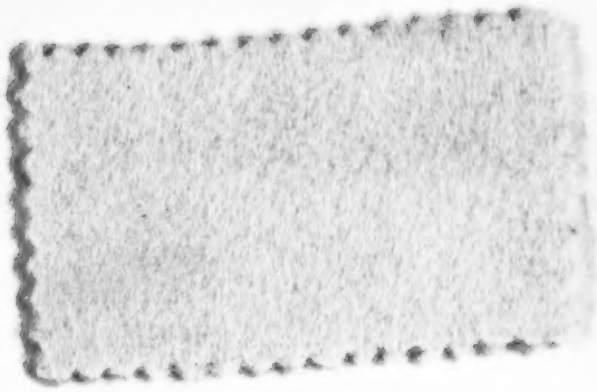






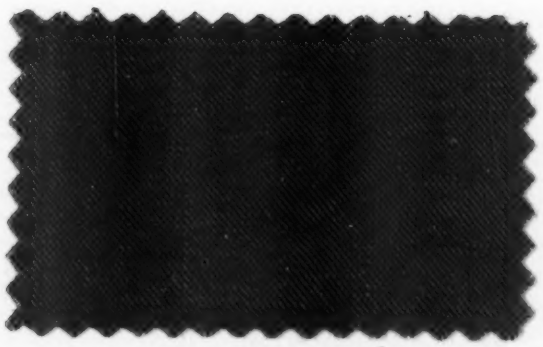

FRENCH FABRICS
MADE FROM
RHOVYL
SHOW THE
VERSATILITY
OF THE FIBER
IMPORTED FROM
FRANCE

This interlock knit sueded fabric is a blend of Rhovyl-55 and nylon. The shrinkage properties of the Rhovyl are used to create the dense pile suede finish. Used for automobile upholstery and sportswear. Washable and strong.



This two-faced blanket cloth is made from a blend of 50-50 Rhovyl and wool. The addition of Rhovyl provides high bulk without weight, makes the blanket washable and increases the insulating capacity of the fabric.

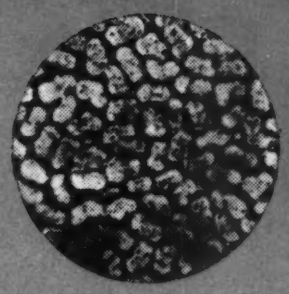
Rhovyl is now being fabricated in America by leading U. S. mills and converters. However, the full versatility of this ingenious and practical fiber is best revealed through fabrics made in France, where Rhovyl has been a household word for over ten years. We have therefore imported actual fabrics now current in the French market and we swatch them here to illustrate the Rhovyl story.



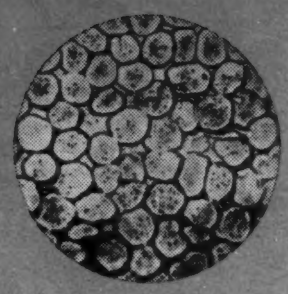
This industrial fabric is a blend of 82% Rhovyl and 18% Dacron. Shrinkage of the Rhovyl-55 has closed up the weave, giving great resistance to splashed chemicals. It is widely used for overalls, uniforms, protective coverings.

Wadding cloth of Rhovyl-T, quilted to printed nylon, is widely used for women's housecoats. Rhovyl wadding provides warmth without weight and has been adopted for ski wear, sportswear linings, comforters and sleeping bags, etc.

CROSS SECTIONS MAGNIFIED



RHOVYL — 55



RHOVYL — T

Rhovyl's Hidden Asset: WHEN IT SHRINKS Wonderful Things Happen

WHEN A FIBER SHRINKS it contracts, creating a greater density in the fabric weave and achieving unusual visual effects when it is blended with fibers which do not shrink.

This is the basic principle behind the multiple end uses for Rhovyl-55, some of which are described in the following paragraphs.

1. SUEDED FABRICS.

To produce a sueded fabric, Rhovyl-55 is blended with a non-shrink yarn. The application of heat shrinks the Rhovyl yarn, giving the necessary density to the fabric. It is then napped and polished to produce suede, buckskin or chamois type cloths of luxurious hand for both the apparel and home furnishings trade.

2. BULK YARNS.

Rhovyl-55, Rhovyl-30 and Rhovyl-15 are all very valuable in creating bulk yarns for the knitted garment industry. The required effect is achieved with a minimum of effort. Small proportions of the Rhovyl yarns are blended with wool yarn. When heat is applied, the Rhovyl yarns contract, giving the wool yarns a high loft without extra weight.

RHOVYL IN TWO BASIC FORMS:

1. **RHOVYL-T.** This is a non-shrinkage fiber which is dimensionally stable and will not shrink at temperatures up to 212°F.

2. **RHOVYL-55.** This is a shrinkage fiber which is capable of shrinking up to to 55% at 212°F. Variations of this form are RHOVYL-30 and RHOVYL-15 which shrink 30% and 15% respectively. They are designed for special end uses.

RHOVYL-55, the shrinkage fiber, illustrates dramatically the outstanding properties of Rhovyl. Because of its ability to shrink, it has adapted itself to a multitude of unique and profitable end uses. Here lies its great versatility.

Both RHOVYL-55 and RHOVYL-T are available in approximately thirty solution-dyed colors.

3. THREE-DIMENSIONAL EFFECTS.

For upholstery, drapery and apparel fabrics, textured and bouclé effects are easily achieved by blending Rhovyl with non-shrink fibers. As the Rhovyl yarns shrink into position they pull the non-shrink yarns with them to create the desired effect. This eliminates the need to texture the yarns in advance of weaving.

4. PILE FABRICS.

In creating synthetic fur pile fabrics, the use of Rhovyl-55 offers a two-fold advantage. (a) A blend with 10-30% Rhovyl-55 shrinks the backing and makes the pile stand more erect. (b) A blend of Rhovyl-55 with a non-shrink fiber produces two different pile heights. The Rhovyl-55 shrinks to a lower level in the pile, giving the cloth a luxurious guardhair effect.

5. COVERING POWER IN CARPETS.

Greater covering power in carpets is achieved by blending Rhovyl-55 with other fibers. As the Rhovyl yarns contract they blossom out the non-shrink yarns, thus filling the interstices in the weave.

6. SCULPTURED EFFECTS.

In both carpets and other fabric constructions a sculptured effect can be achieved by the same basic technique.

7. FILTER CLOTHS.

The shrinkage property of 100% Rhovyl-55 fabrics is of special advantage in producing filter cloths for industrial use. By shrinking the filling, the warp, or both, a tight construction is achieved for the filtration of very fine particles. An additional advantage is the fact that 100% Rhovyl is impervious to a great many of the chemicals used by industry.

8. FABRICS FOR INDUSTRIAL WORK CLOTHES.

Its resistance to chemicals also makes Rhovyl valuable for industrial work clothes. Such articles are usually made of Rhovyl-T, but a small percentage of Rhovyl-55 is added to tighten the weave and prevent the penetration of splashed chemicals.

9. WORSTED HAND ON THE WOOL SYSTEM.

By using a Rhovyl-55 blend it is possible to achieve a worsted hand on the wool system. Normally, worsted fabrics are made with plied yarns of fairly fine counts—both in warp and filling. By using only 15% of Rhovyl-55 on woolen spinning equipment, a worsted hand is achieved and single yarns may be used in place of plied yarns. When the Rhovyl-55 shrinks, it closes up the ends and picks without felting and without losing the clear finish which is characteristic of worsted.

10. INCREASE IN STRENGTH.

The shrinkage properties of Rhovyl give the fiber great strength and very high resistance to abrasion. In making blankets, for example, the addition of 30% Rhovyl-55 to wool, increases the tear resistance of the finished product from 33.4 lbs. to 53.5 lbs.

VERSATILITY OF RHOVYL-T

RHOVYL-55 exhibits the properties of PVC fiber in a dramatic way. RHOVYL-T, the non-shrinkage fiber, also has great versatility, especially when used in blends. This versatility has gained it wide use on the European market in such combinations as the following:

1. WOOL BLENDS.

In sweaters, hosiery, shirts and other apparel items, RHOVYL-T offers important economies when blended with wool. It provides warmth and a texture very close to wool itself. It prevents shrinkage of the garments during washing, it does not felt, it improves crease resistance of the blend.

A wide range of blends have been successfully used, varying from 50-50 combinations up to 25% wool-75% RHOVYL-T for permanent pleating.

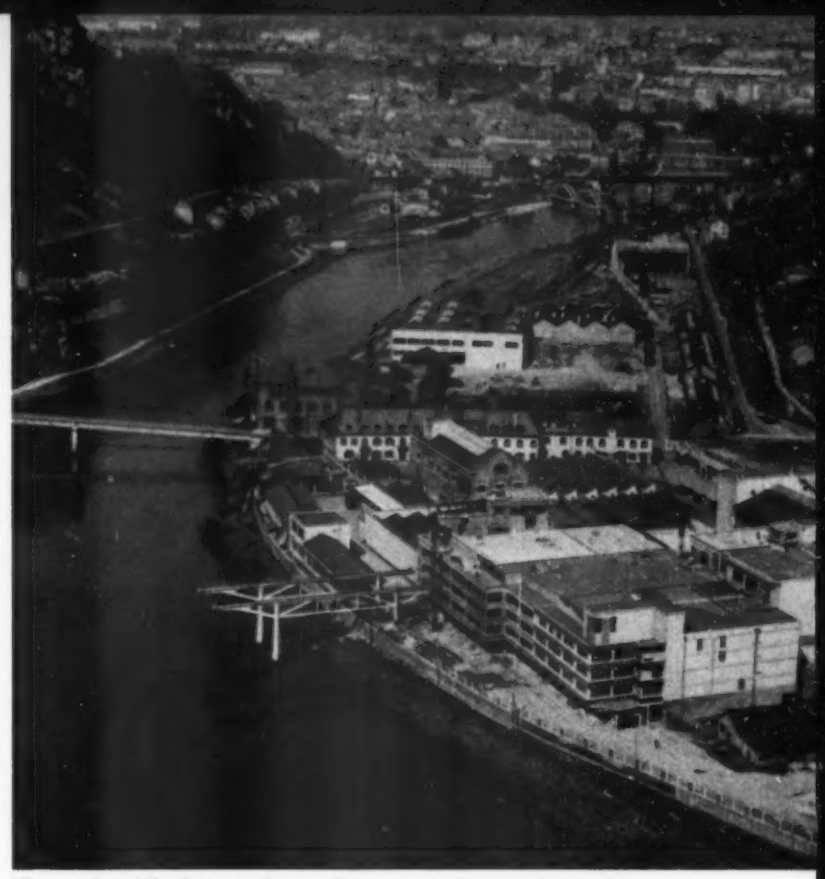
Tests of 50-50 wool-RHOVYL-T blends, in which the fabric was subjected to ten washings of three minutes each, showed (1) no color change (2) no felting (3) a retention of elasticity and (4) shrinkage of approximately 3%.

2. VISCOSE BLENDS.

Combined with viscose, RHOVYL-T has resulted in two commercially important blends:

A. A blend of 30% RHOVYL-T with 70% viscose, is registered under the trademark of CELLOVYL. This fabric is completely crease-resistant without the use of chemical finishing agents, and has a remarkably soft and luxurious hand.

B. A blend of 70% RHOVYL-T with 30% viscose is known as RHOVYLIA. This is a fabric especially adapted to pleated garments and has found wide use in such items as skirts and blouses. It is an extremely long-wearing fabric, is naturally wash-wear, and does not generate static electricity.



The modern Rhodiaceta plant at Besancon in France. It was here at this very same plant that the Count of Chardonnet in 1891 set up the first spinning of what was then known as "artificial silk."

3. NYLON BLENDS.

Especially in the underwear trade, blends of RHOVYL-T with nylon have been widely used under the trademark name of RHOVYLON. Usually the blend is composed of 82% RHOVYL-T and 18% nylon. For pleated garments, however, 10% viscose is generally added to the blend in order to reduce any static electricity which may develop.

THE BASIC PROPERTIES OF PVC FIBER (RHOVYL)

1. THERMOPLASTIC.

Because PVC fiber is thermoplastic, Rhovyl fabrics are easily heat stamped, embossed or permanently pleated. This same property permits bonding, sealing, fusing, shaping and moulding for a wide variety of end uses such as foundation garments, hats, shoe fabrics, etc.

Rhovyl becomes thermoplastic at temperatures above 212°F. Since shrinkage is achieved below 212°F., it is possible to unite these two properties in a single fabric because in the shrinkage process (below 212°F.) the fibers never fuse or lose their structure.

NON-WOVENS. The capacity of Rhovyl for bonding easily, makes it an important fiber in non-woven fabrics.

EMBOSSING. Blended fabrics can be embossed where the Rhovyl content is at least 25%.

PLEATING. Blended fabrics may be permanently pleated if the Rhovyl content is at least 70%.

2. NON-INFLAMMABLE.

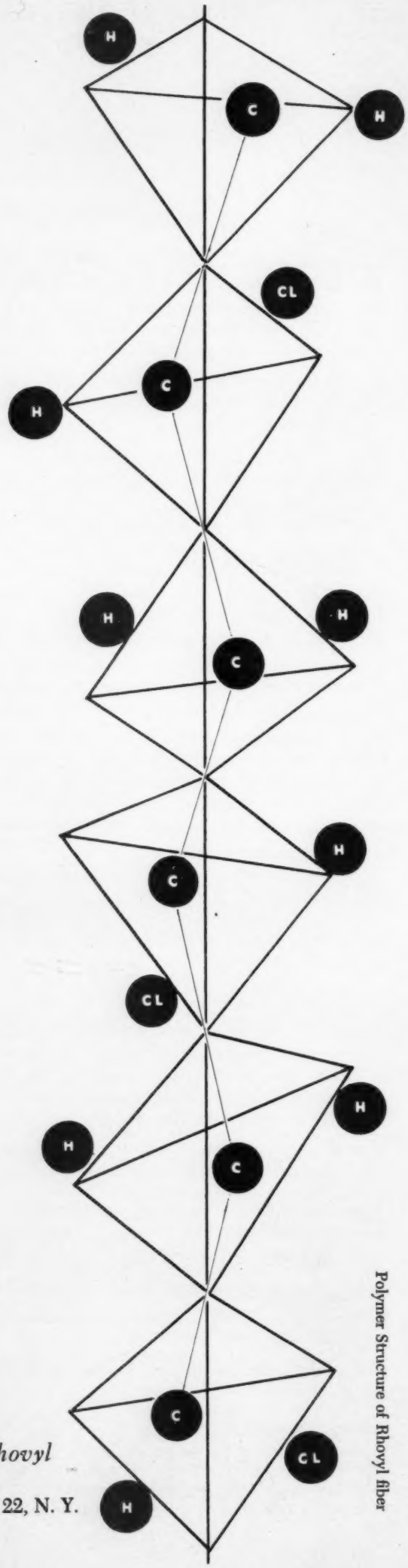
Rhovyl is non-inflammable. It will melt at 365°F. but no matter how high the temperature, it will not flame or release molten incandescent drops which might ignite another material. It has therefore been widely used wherever flameproof fabrics were required.

3. RESISTS SUNLIGHT, MILDEW, WEATHER.

Exposure to weather has virtually no effect on pure PVC (Rhovyl) fibers. Clothing, tenting and military equipment made of Rhovyl have been exhaustively tested in Africa and in the jungles of French Guiana. Under extreme conditions, no destruction, weakening or rotting of the fabrics was found. It is not affected by sunlight, rain or salt water. These properties make it extremely effective for outdoor clothing, for protective coverings, for awning, flags, and mosquito nettings and for convertible car tops. For car tops Rhovyl fabrics can be easily moulded into shape over the car top frame.

4. WARM AND LIGHTWEIGHT.

The Shirley Institute of England conducted tests which showed that Rhovyl fibers (especially Rhovyl-T) have insulating properties higher than those of any known fiber. Its ability to retain heat has gained it wide use in underwear, in outerwear lining and in waddings for quilting used in sleeping bags, ski jackets, women's outercoats, comforters etc. When blended with other fibers, such as wool, Rhovyl increases the insulating properties of the wool. •



Polymer Structure of Rhovyl fiber

R

The French have a feeling for fabric

The French have a fondness for Rhovyl

RHODIA, INC. 60 EAST 56TH STREET NEW YORK 22, N. Y.

Everyone Needs to See PARIS

For those who work in fashion and textiles it is a source of inspiration unequaled anywhere in the world

You, too, must come to

PARIS

"Of course! I am seduced! How could it be otherwise!! Fatigue leaves me. I am renewed. . . . Today Notre Dame, Versailles and a glimpse of the vast Louvre. Yesterday, before dawn, to Les Halles, the market place, to eat onion soup for breakfast and wander through the history-echoing streets of Paris. I think there are not streets anywhere in the world like these. And every day and always, the wonderful French people . . . so warm . . . so outgoing. We smile all the time. We eat divinely and very probably extravagantly but we are not counting the cost. We only know it is an experience. I long to stay — a month — a year. And I have promised myself I will come back soon. You, too, must come to Paris."

This lyrical passage was written in a letter sent to me by a friend who was visiting Paris for the first time. To those of our readers who know Paris, it may recall the first flush of their excitement at seeing this wonderful city. To those who have not yet visited Paris, perhaps it will give them a sense of what they are missing.

Paris has this effect on all its visitors. It is truly a unique city and especially for men and women who work in fashion and textiles it is a rare source of inspiration and renewal of creative energy. In its wonderful boutiques, in the salons of its great couturiers, in the work of its decorative artists and designers, in its museums and galleries, in the very appearance of the ordinary people on its streets there is a world of fashion thinking which no one who earns a modest living and takes a vacation needs any longer to deny himself.

The very atmosphere of Paris itself seems to recharge the creative batteries of those who visit her. They return with new ideas, new approaches to business, new ways of thinking which have a remarkably salutary effect on their day-to-day work and on the products they contribute to the American fashion industry.

And it is no longer a question of not being able to find the time for the trip. What was once a journey of great decision is now a trip of less than seven hours by jet — no longer and no more complicated than traveling from New York to San Francisco.

I hope you decide to go. If your time is limited, I would urge you to go by Air France since your "French" experience will thus begin the moment you step on board the Boeing 707 Intercontinental jet. It serves as an introduction to and a preparation for Paris itself.

For your convenience, this report lists the Air France jet flying schedules. Also listed are other items of information which you may find helpful in Paris. Bon Voyage. — CC

The Place Vendome, gateway to the fashion and textile district of Paris. Famous jewelers, men's shops and fashion boutiques surround the plaza and the Colonne Vendome, topped by its statue of Napoleon. In the adjacent streets are the textile, lace and embroidery houses and the most famous couturiers in the world, symbolized by Dior's lace cocktail dress at right.

THINGS TO SEE AND DO

THE FLEA MARKET. Four miles of open stalls and shops. If you like to collect, this is the place to go on Saturday, Sunday or Monday when it's wide open and brimming with life.

THE FLOWER MARKETS. There are four of them in Paris — Les Halles, De La Cite, Madeleine or Republique. Take your pick and you will be richer for the experience.

THE FOOD MARKETS. In the mornings they open up all over the city. This will show you how the French people live.

THE MUSEUMS. For rainy days or any day, visit the Louvre, Arts Décoratifs, Art Moderne, Carnavalet, Cluny, Guimet, and the famous Gobelins tapestry works.

THE THEATRES. Paris has five national theatres, each world-famous: Comédie Française (two theatres), Opéra, Opéra-Comique and Théâtre National Populaire.

Les Halles market is unique, bustling and exciting; onion soup for breakfast is the rule.

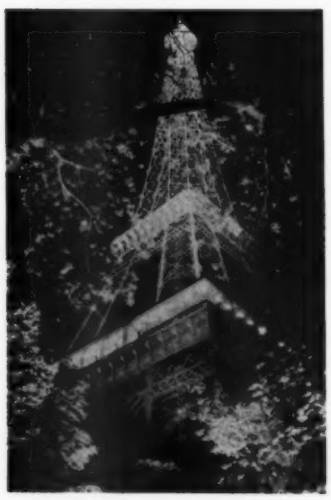
A CAPSULE FRENCH VOCABULARY OF FASHION

Tomorrow's silhouette *Le silhouette de demain*	Coat *Le manteau*	Jewel *Le bijou*
Printed silk *La soie imprimée*	Skirt *La jupe*	Ready-to-wear *Prêt à porter*
Wool *La laine*	Short sleeves *Les manches courtes*	Easy-to-wear *Facile à porter*
Cotton *Le coton*	Round collar *La col de forme ronde*	Cut *Découpé*
Fabric *Le tissu*	Kimono shoulders *Les épaules-kimono*	Original way *Façon originale*
A suit *Le tailleur*	Supple lines *Les styles supples*	Satisfied customer *La femme epanuie*
Lace *Le dentelle*	Young fashion *Une mode jeune*	Bargains *Les soldes*
Wool jersey *Le jersey de laine*	Pleated *Plissé*	A novelty *Une nouveauté*

PARIS HAUT COUTURE

Balenciaga – 10 Avenue George V
Balzac 98-70 (Telephone)
Balmain – 44 Rue Francois – 1er
Balzac 68-04
Christian Dior – 30 Av. Montaigne
Elysée 93-64
Claude Riviére – 75 Fg. St. Honoré
Elysée 40-49
Givenchy – 3 Avenue George V
Balzac 92-60
Grés – 1 Rue de la Paix
Opéra 97-98
Guy La Roche – 37 Av. Franklin Roosevelt *Balzac 57-66*
Jacques Griffe – 5 Rue Royale
Anjou 02-21
Jacques Heim – 15 Avenue Matignon
Balzac 29-53
Jean Desses – 12 R-P Champs Elysées
Balzac 45-63
Jean Patou – 7 Rue St. Florentin
Opéra 08-71
Lanvin Castillo – 22 Fg. St. Honoré
Anjou 27-21
Madeleine De Rauch – 37 Rue Jean Goujon *Elysée 26-26*
Maggy Rouff – 25 Avenue Matignon
Elysée 92-45
Michel Goma – 12 Fg. St. Honoré
Anjou 70-55
Nina Ricci – 20 Rue des Capucines
Opéra 67-31
Pierre Cardin – 118 Fg. St. Honoré
Balzac 06-23

The famous Tour d'Argent restaurant overlooks Notre Dame and the Seine. Famous for duck.



The Eiffel Tower, floodlit.

THE FAMOUS RESTAURANTS OF PARIS

Paris is full of wonderful restaurants and everyone likes to find his own special place. Here are some of the world-famous ones, expensive but undeniably great:

TOUR D'ARGENT (see picture), LAPEROUSE, LA CREMAILLERE, LE GRAND VEFOUR, L'ESCARGOT, RITZ HOTEL, MAXIM'S, GEORGE V, PLAZA ATHENEE, LUCAS-CARTON, LASSERRE.

Paris is full of wonderful open air markets selling everything from vegetables to first editions.

Here are book and print stalls and the Bird Market on the left bank.

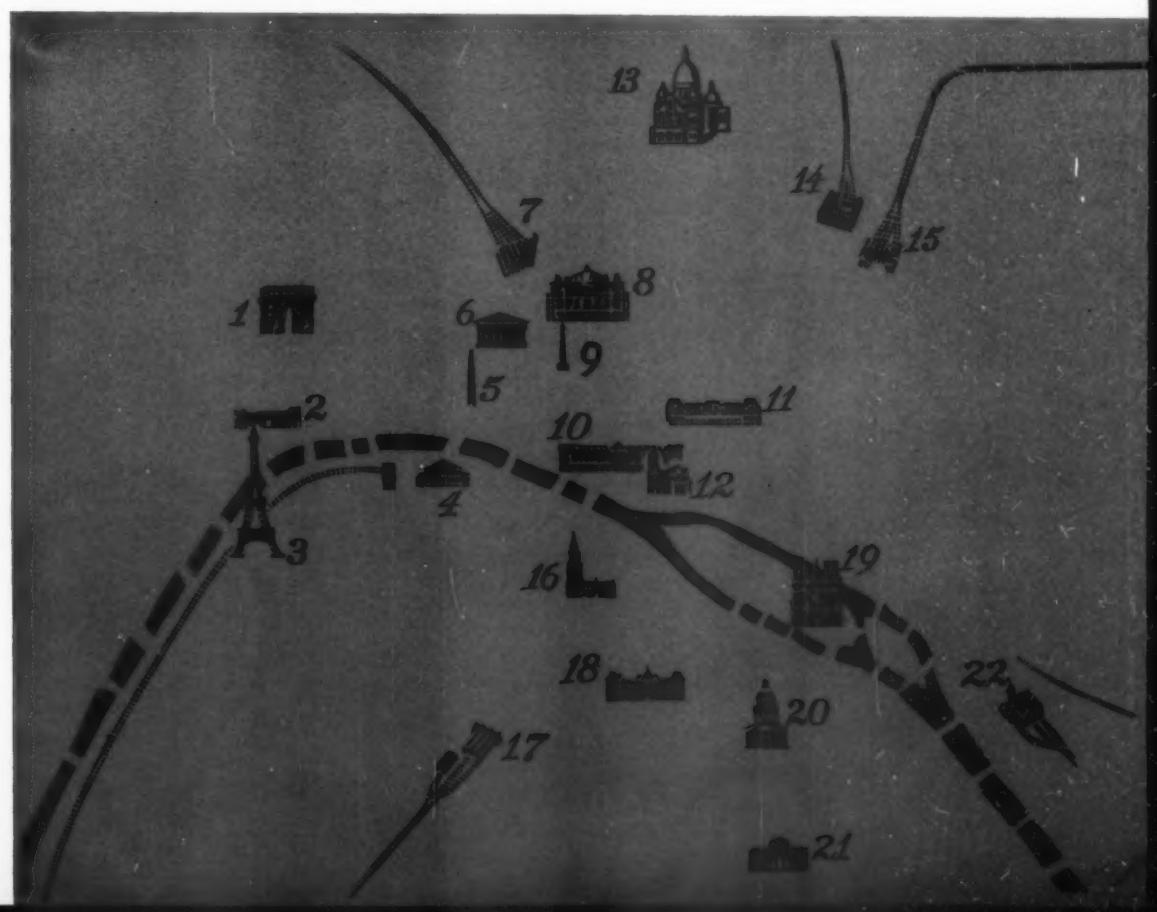
VIEWS OF PARIS — AND ITS PUBLIC BUILDINGS

Wherever you look Paris is a feast for the eyes. Here are a few of the exciting vistas:

From the terrace of the Tuileries. . . . From the terrace and the dome of Sacré-Coeur. . . . From the tower of Notre Dame. . . . Looking down the Champs-Elysées from any point. . . . From the top of the Arc de Triomphe. . . . From the Alexandre III bridge towards the Invalides and the Palais de Chaillot. . . . From the Eiffel Tower of course. . . . From the Colonne de Juillet. . . . From the Pont des Arts towards Notre Dame.

In the drawing below are a few of the more important public bulidings which lend excitement to the Paris scene.

1 – Arc de Triomphe. 2 – Musée Art Moderne. 3 – Tour Eiffel. 4 – Hôtel des Invalides. 5 – Obélisque (Concorde). 6 – Sainte Madeleine. 7 – Gare Saint-Lazare. 8 – Opéra. 9 – Colonne Vendôme. 10 – Palais du Louvre. 11 – Palais-Royal. 12 – St-G.-l'Auxerrois. 13 – Sacré-Coeur. 14 – Gare du Nord. 15 – Gare de l'Est. 16 – St-Germain-des-Pres. 17 – Gare Montparnasse. 18 – Palais Luxembourg. 19 – Notre-Dame. 20 – Panthéon. 21 – Manufact. Gobelins. 22 – Gare de Lyon.



Districts of Paris

In the course of centuries Paris has become divided into districts, each of which has its own characteristic activities. The River Seine wanders through the city, dividing it into two parts which are rejoined at frequent points by bridges. On the right bank of the Seine is the business section. On the left bank is the Latin Quarter, the intellectual heart of Paris. Between the two are the small islands in the Seine where the Paris of the Middle Ages still survives.

In the neighborhood of the Place Vendome and the Rue de la Paix are the great couture houses. Along the Faubourg St. Honoré are the famous Paris boutiques. Around the Boulevard St. Germain are the book publishers, libraries and printers. Along the Rue des Saint Pères, the Rue Le Peletier and the Rue Drouot are the antique dealers. The Flea Market is at Cligancourt in the 18th arrondissement. Along the Champs Elysées and the Avenue de la Grande-Armée in the 8th arrondissement are the automobile showrooms.

The wealthy districts of Paris flow through the 7th, 8th, 16th and 17th arrondissements. To the East, in the 13th, 19th and 20th arrondissements, are the narrow streets and winding alleys of the working class districts.

But wherever you walk in Paris there is a sense of excitement, beauty and continuity with the historical past.

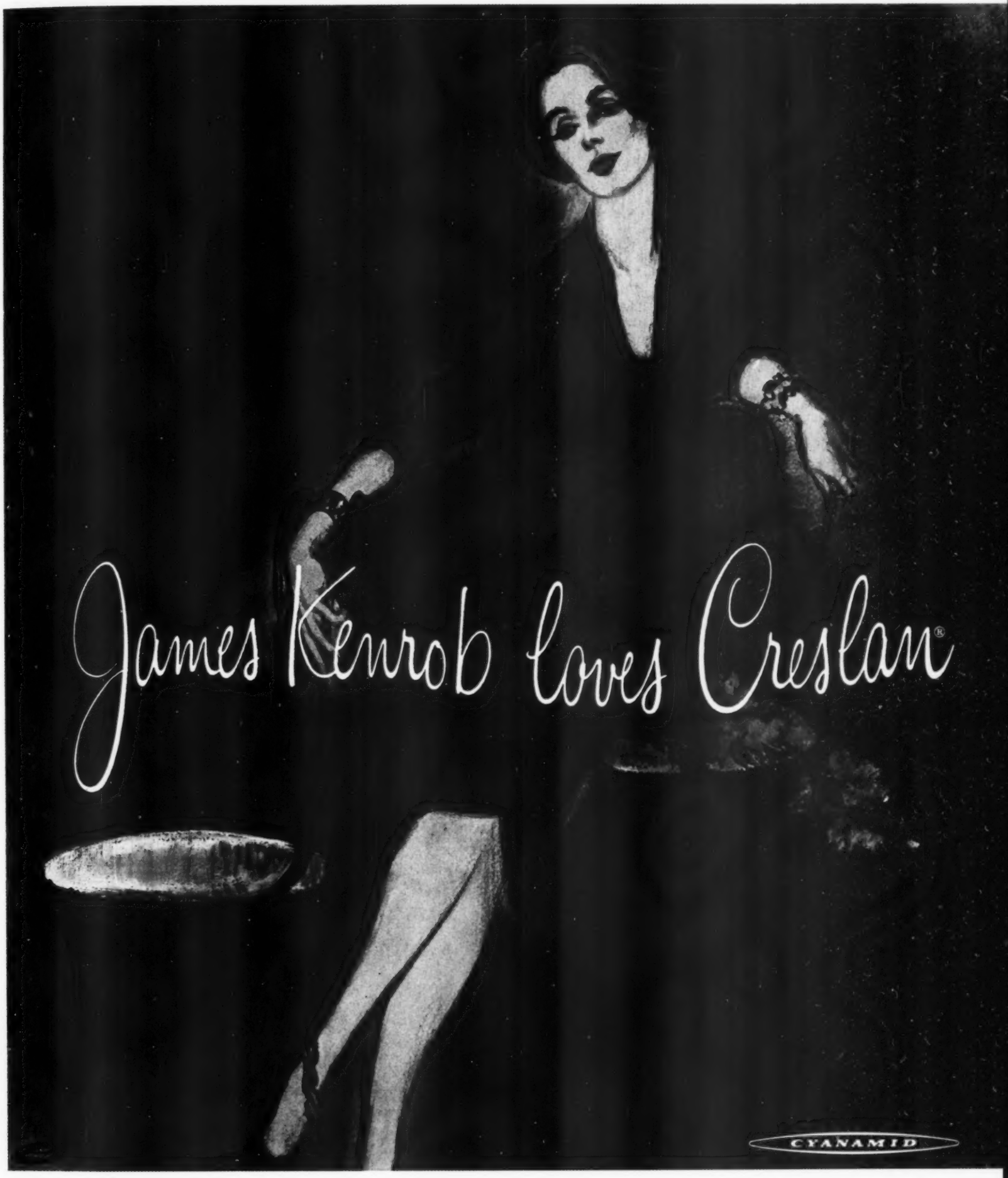
VIA AIR FRANCE:

N. Y. to Paris — 6¾ hrs.
Paris to Moscow — 5½ hrs.

New York to Paris is a fast uncomplicated journey by Air France Boeing 707 Intercontinental jet. Air France operates two flights daily and flying time is just six hours and 45 minutes.

From Paris the Air France Caravelle jet services open up a whole world of adventure. Within about two hours flying time you can reach Lisbon, Zurich, Geneva, Frankfurt, Nice, Berlin, Munich, Vienna, Milan, Rome, London, Copenhagen, Algiers, Warsaw and Prague. In 4 hours you can be in Athens. In 5½ hours flying time you are in Moscow. It is indeed a small world we live in today.

A Special AF Marketing Report on Air France



PEBBLE CREPE . . . the most luxurious new look in knit fashions, created by James Kenrob, a division of Dalton of America—interchangeable coordinates in an artful blend of 70% Creslan acrylic fibre, 30% nylon. The fine-spun, flat-surfaced fabric has a lightness, softness, richness of color – the Creslan *luxury-touch* renews itself with each dip in suds. Creslan is a product of American Cyanamid Co., N. Y.

Creslan®
ACRYLIC FIBER

All through the year, in

all fashion seasons ...

CIBACRON Fiber-Reactive

Dyes bring "living color"

to fashion creativity.

CIBA

WHERE RESEARCH IS THE TRADITION

Here are fastness and flexibility to a degree never achieved before across a matchlessly versatile range of shades from the most brilliant ever achieved on cellulosic fibers to all possible variations in subtle muted shades one could wish. To dye and print with CIBACRON ® Fiber-Reactive Dyes as the dyes of choice is an exciting creative experience for the designer, dyer and printer seeking new but proven ways to achieve unprecedented creative results.